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The Chamber Duets of Agostino Steffani (1654-1728), with Transcriptions and Catalogue.

Timms, C. R

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APPENDIX D

CATALOGUE OF THE CHAMBER DUETSOFAGOSTINO STEFFANI

CONTENTS

	<u>page</u>
INTRODUCTION	368
PART I: <u>THE MANUSCRIPTS</u>	374
Addenda	397
PART II: <u>THE DUETS</u>	
(i) Reliable attributions	399
(ii) Unreliable ascriptions	472
(iii) Anonymous duets	479
(iv) Anonymous duets with ascribed concordances	484
(v) Opera duets in chamber duet sources	490

INTRODUCTION

This is not the first catalogue of Steffani's duets. A catalogue by Alfred Einstein was published in DTB, vi/2, in 1905. Einstein provides an invaluable point of departure for any research into the duets - I readily acknowledge my own debt to him here. All the same, his catalogue can no longer be considered adequate. Some of the sources extant in 1905 have since been lost or destroyed, while others that were unavailable then are now perfectly accessible. In addition, new sources have come to light, and some of them contain new pieces.

The present catalogue is based on the sources available now. I have examined nearly all the manuscripts known to Einstein that are still extant, but I have tried to form an independent opinion as to the authenticity of their contents and of the contents of the new sources. The catalogue builds on Einstein's work, but expands and supersedes it.

It is in two parts. The first lists the contents of each manuscript, the second gives the sources of each duet. Part I corresponds to the first part of Einstein's catalogue. Einstein lists over a hundred sources. Of these, about twenty no longer survive. His entries for Hamburg, Königsberg and the Singakademie, Berlin, and a further Singakademie manuscript described in Zeitschrift für Musikwissenschaft, xv (1933), pp.170-1, were all lost or destroyed during the Second World War. One of the Dresden manuscripts also was lost.¹ There is no trace now of the four manuscripts in Milan (MSS 1694, 92, 20 and 91/35): the catalogue of the Nosedà collection makes reference to two of them ('91/35 Otto duetti' and '92/35 22 Duetti'), but they cannot be found (they appear to have been lost during the war); the other two are not even mentioned in the catalogue. No information has been received about

¹MS 1/K/22 (formerly B. 101): 'Cantate da diversi Autori'.

the manuscripts described by Einstein as being in the library of Adolf Sandberger at Munich and in the Proskische library at Regensburg, but they may still survive.

These losses are more than outweighed by the discovery of nearly eighty manuscripts that do not appear in Einstein's catalogue. Some of them were known to him but were not available when he made his enquiries; a few are additions to libraries that he covered, but most of them are found elsewhere.

Some of the new sources are of great interest. The Münster MS Santini 4074 and the Paris B.N. MSS Vm⁷ 53 and 54 include unique copies of the original versions of Saldi marmi (i.e. Fredde ceneri), Ribellatevi and Ah! che l'hò sempre detto, all of which were hitherto unknown. The Brussels Conservatoire MS 15150, vol. 10, is the only extant source of the original version of Gelosia, che vuoi da me (18b); Einstein included this duet in his thematic index (incipit 20b), but omitted any mention of the source. The Munich MSS 5321 were copied by the scribe whose hand is found alongside that of Steffani in the B.M. MSS RM 23 k 13-20, and they include duets not found in that set. The B.M. MS Add. 37779 appears to have belonged to Handel, who signed his name on a flyleaf.²

Most of the new sources, however, are late copies of lesser importance. The manuscripts now in Hamburg stem from the collection of Friedrich Chrysander, those in Münster from the library of Fortunato Santini. The Munich MSS 6236 and 6644 were copied about 1900 by editors of DTB volumes.³ The proportion of new sources is higher outside Germany, where Einstein's researches were less thorough. Attention was drawn to the manuscripts in the

²See subsidiary material, fascicle 2.

³The model for MS 6236 was the Library of Congress MS M 1549.2. S8D88 case.

Liège Conservatoire by the comparatively recent catalogue of the Fonds Terry.⁴ Einstein knew the Paris Conservatoire sources, but he appears to have seen only one of the manuscripts in the Bibliothèque Nationale. He covered only three libraries in England, missing an impressive collection in the Bodleian. He was unlucky with Italy: his letter to Naples was not answered, and the manuscripts in Rome could not be found when he was there. They, and the manuscripts in Naples, are now accessible, and to them have been added new discoveries in Bologna, Genoa, Milan, Parma and Venice. The Michigan manuscripts stem from the collection of Jean-Auguste Stellfeld, and those in the Library of Congress are of eighteenth-century English origin.

This catalogue is unlikely to be complete. I have canvassed most of the major music libraries in Europe and the U.S.A., but by no means all of them. I have handled nearly all the sources in Belgium, France, Great Britain and Italy, but my knowledge of those in Austria, Germany and the U.S.A. derives mainly from microfilms and letters. Further manuscripts may come to light as private collections are catalogued and dispersed;⁵ some may be found, for example, in the Schönborn library at Wiesentheid.⁶ Nevertheless, it seems unlikely that the discovery of more manuscripts will add significantly to the corpus of duets: the eighty new sources in the present catalogue include only three duets that are certainly genuine and were unknown to Einstein.

⁴Monseur, Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Liège. Fonds Terry. 6 fascs. (Liège, 1960).

⁵For example, Lot 1230 from the second Wolffheim sale of 1929 (Versteigerung der Musikbibliothek des Herrn Dr. Werner Wolffheim (Berlin, 1928-9), ii, p. 239). The manuscript was bought by Otto Kinkeldey, whose collection is now in the library of the University of Pennsylvania at Philadelphia. My enquiry has gone unanswered.

⁶See above, pp. 43-4.

Part I: The Manuscripts

The first part of the catalogue is simply a list of the manuscripts and their contents. The libraries are identified by the abbreviations used in the first volume of the RISM Einzeldrucke vor 1800 series,⁷ with one exception: here the letter D stands for both east and west Germany. The libraries are arranged alphabetically by abbreviation: thus Germany (D) comes before France (F), and Schwerin (SW) follows Sondershausen (SHsk). Manuscripts included in Einstein's catalogue are distinguished by the letter E. The shelfmarks given are those in current use; old shelfmarks are given in footnotes.

The duets are identified by the numbers used in part II of the catalogue; in the case of duets that were revised, the letters 'a' and 'b' refer to the revised and original versions respectively. The copies of the duets may be complete or incomplete; to ascertain which, the Reader must consult part II. In the case of the few manuscripts which I have not seen, even on film, it was sometimes difficult to determine whether or not the duets are complete; where there is any doubt, it has been assumed that they are. In some manuscripts the various movements of the duets are separated from each other (in some, for example, the solo movements of all the duets in the book are grouped together at the end); for these duets, the catalogue gives the number once only, indicating where the earliest fragment occurs. When a number appears twice in the same manuscript, it denotes two independent copies of the same piece.

For some of the manuscripts, the list of contents includes titles as well as numbers. The titles refer to duets (unless otherwise stated) that do not fall into any of the categories in part II. Most of them are ascribed

⁷Einzeldrucke vor 1800, vol. 1. Répertoire Internationale des Sources Musicales, A, I, 1, ed. K. Schlager (Kassel, Basel, Tours and London, 1971).

unanimously to a single composer other than Steffani. Ascriptions from the sources are in inverted commas; other attributions are not.

Some of the sources are anthologies containing a great deal of music that has nothing to do with Steffani. The catalogue does not list the entire contents of such sources but attempts to give some idea of the context in which the Steffani pieces occur. These are almost the only sources for which the list of contents is not complete.

Part II: The Duets

Part II includes all the Italian vocal duets from the sources in part I, except those ascribed unanimously to a composer other than Steffani. Those that appear in Einstein's thematic index are distinguished by the appropriate 'E' number.

The duets are arranged in five sections. Section (i) comprises the seventy-five duets in the main sources, the seventeen authentic original versions and the six duets with instrumental accompaniment in RM 23 k 20. All of these are reliable attributions. Six duets that Einstein considered to be genuine are excluded (Dite la verità, Lontananza crudel, Lungi dal idol mio (b), M'hai da piangere (b), Non voglio, non voglio, no, no and Porto ne' lumi). The evidence for the authenticity of these duets is inconclusive,⁸ so Dite la verità and Non voglio are placed in section (iii) and the others in section (ii).

Section (ii), 'Unreliable Ascriptions', comprises all other duets actually ascribed to Steffani in the sources, including those ascribed by a later hand. A title such as 'Duetti Del Sig.^r Abbate Agostino Steffani'⁹ is counted

⁸See above, Postscript.

⁹Cambridge, Fitzwilliam Museum, MS 22 F 27, f. 1.

as an ascription for any duet beginning on the same page but not for the entire contents of the manuscript.

The many anonymous duets in the sources fall into two groups. Section (iv) comprises those that may be attributed to other composers on the strength of ascribed concordances. The concordances, which are not always reliably ascribed, throw an interesting light on the authentic duets: the range of composers with whom Steffani is associated or confused in the sources extends from the mid-seventeenth to the late eighteenth century.

Section (iii) comprises over seventy duets for which no ascribed concordances have come to light. The duets are included on the grounds that, since the authentic duets are anonymous in the best sources, there is a chance that other anonymous duets may also be authentic. In most cases, however, the style of the music rules this out completely.

Finally, the sources include, along with the chamber duets, a considerable number of duets from Hanover operas; these are listed in section (v).

PART I

THE MANUSCRIPTS

AUSTRIA

- | | | | |
|---------|---------------|---|---|
| | <u>Vienna</u> | <u>Gesellschaft der Musikfreunde</u> | |
| A Wgm a | | <u>VI. 7327</u> | E |
| | | 61a, 51, 11, 34, 35, 62a, 47a | |
| | <u>Vienna</u> | <u>Oesterreichische Nationalbibliothek</u> | |
| A Wn a | | <u>16749</u> | E |
| | | 67b, 80, 57, 32, 62a, 245, 13, 14a, 33, 42, 242, 3a, 59, 60a, 66 | |
| A Wn b | | <u>17034</u> | E |
| | | Keyboard and vocal music by Kerll, Frescobaldi, Lully, Steffani, Carissimi and Purcell, including duet 16 | |

BELGIUM

- | | | | |
|----------|-----------------|---|---|
| | <u>Brussels</u> | <u>Conservatoire Royal de Musique</u> | |
| B Bc a | | <u>F. 680</u> (two books in one) | E |
| | | 34, 61a, 98, 35, 26, 111, 24, 43, 19, 54, 58, 6, 47a, 51, 53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36 | |
| B Bc b | | <u>F. 681</u> | E |
| | | 38, 62a, 57, 16, 46b, 101, 73, 75b, 24, 6, 51, 12, 8, 37, 64, 26, 49, 23, 21, 60a, 66, 18a, 4a, 15, 102, 28, 114, 36, 10, 111 | |
| B Bc c | | <u>F. 682</u> | E |
| | | 3a, 11, 16, 31, 26, 61a, 35 | |
| B Bc d | | <u>F. 699</u> | E |
| | | 6, 24, 19, 58, 54, 43, 56a, 186, 237, 247, 259, 250, 13, 239 | |
| B Bc e/1 | | <u>F. 15150,¹⁰ vol. 1</u> | |
| | | 113, 200, 235, 218, 230, 228, 201, 203, 211, 199, 45, 187, 123, 160, 183, 8, 26, 205, 37 | |

¹⁰ Einstein does not include MS F. 15150, but he probably knew the set. See above, pp. 117-8.

- B Bc e/2 F. 15150, vol. 2
62a, 25, 56a, 53a, 16, 127, 5, 71, 14a, 13, 11, 24, 19, 43, 6,
67a, 51, 110, 61a, 55, 12, 257, 34, 47a, 65, 120, 54, 58, 59, 75a
- B Bc e/3 F. 15150, vol. 3
8, 26, 52, 10, 39, 31, 9, 114, 23, 42, 49, 21, 60a, 63, 74, 70a,
62a, 66, 36, 18a, 4a, 102, 73, 64, 28, 29, 15, 68, 111, 7, 22
- B Bc e/4 F. 15150, vol. 4
63, 18a, 67a, 2b, 127, 64, 10, 23, 44, 33, 28, 29, 15, 40, 17,
50, 79, 77, 80, 81, 57, 37, 48, 32, 38, 69a
- B Bc e/5 F. 15150, vol. 5
73, 14a, 13, 58, 75a, 19, 1a, 45, 54, 11, 16, 104, 22, 27, 39,
25, 78, 7, 36, 74
- B Bc e/6 F. 15150, vol. 6
24, 43, 174, 106, 55, 12, 87, 30, 72, 85, 20, 41, 9, 34, 6, 47a,
61a, 51, 98, 35, 86, 243, 26, 31, 8, 65, 52, 76
- B Bc e/7 F. 15150, vol. 7
91, 98, 6, 24, 19, 58, 54, 43, 84, 104, 25, 8, 65, 114, 23, 42,
51, 11, 49, 26, 71, 52, 10, 16, 39, 5, 31, 9
- B Bc e/8 F. 15150, vol. 8
54, 58, 19, 1a, 53a, 13, 111, 5, 71, 49, 70a, 102, 96, 101, 42,
68, 252, 66, 60a, 53a, 62a, 59, 56a, 4a, 21, 257
- B Bc e/9 F. 15150, vol. 9
34, 6, 47a, 51, 61a, 98, 35, 84, 86, 243, 2b, 26, 111, 96, 106
- B Bc e/10 F. 15150, vol. 10
34, 71, 24, 39, 91, 25, 105, 70b, 94, 3a, 18b, 198
- B Bc f F. 15151 ¹¹E
34, 6, 43, 13, 67a, 5, 71, 14a, 11, 35, 61a, 47a, 19, 58, 54,
127, 56a, 24, 62a
- B Bc g F. 15152 E
21, 35, 80, 39, 10, 5, 74, 57, 58, 222, 31, 75a, 212, 59, 9,
38, 34, 13, 114, 111, 3a, 225
- B Bc h F. 15371 E
19, 25, 8, 11, 6, 93, 39, 227, 128

¹¹MSS F. 15151, 15152, 15371 and 15801 are described by Einstein as belonging to Wagener.

B Bc i/1 F. 15801, vol. 1 E
Ombre romite ('Scarlatti'), 82, 2a, 60a, 51, 180, 164, 244,
254, 255, 54, 229

B Bc i/2 F. 15801, vol. 2 E
24, 61a, 47a, 46b, 65, 69a, Si t'amo fedele ('Heinichen'),
249, 52, 240

Brussels

Bibliothèque Royale de Belgique

B Br a/1 Fétis 2425,¹² vol. 1
62a, 59, 75a, 46a, 3a, 47a, 70a, 58, 45, 1a, 13, 53a, 21, 4a

B Br a/2 Fétis 2425, vol. 2
65, 61a, 20, 34, 35, 241, 67a, 64, 28, 29, 23, 33, 44, 2a, 63

B Br a/3 Fétis 2425, vol. 3
56a, 5, 6, 30, 8, 51, 14a, 11, 39, 16, 10, 32, 38, 185, 209,
221, 237, 236

B Br b Fétis 2430 E
Solo cantatas by Scarlatti and Mancini, 110, 89, Io l'amo ma
sola e solo ben (aria, anonymous), 104, solo cantata, 40, Amor
fare trato (aria, 'Mancini'), 206, 238, Son le stelle fiere e
belle ('Scarlatti'), 220, Frena amor gli sdegni tuoi ('Pistochi'),
Non m'ingannar mio bene ('Aldovrandini'), Italian arias and duets
by various composers

Liège

Conservatoire Royal de Musique

B Lc a 427-2. L-VIII
34, 35, 3a, 6, 24, 31, 75a, 45, 13, 53a, 56a, 11, 8, 16

B Lc b 555-2. L-IX
92, 248, 243, 241, 56b, 53b, 62a, 59, 5, 192, 11, 47b, 6, 65, 3a,
61b, 16, 46b, 19, 33, 74, 2b, 75a, 45

¹² Einstein knew of these manuscripts, presumably from the catalogue of the Fétis collection, but they could not be found when he wanted to see them.

GERMANY

<u>Berlin</u>	<u>Staatsbibliothek, Stiftung Preussischer Kulturbesitz</u>	
D B a	<u>Am. B. 299</u>	E ¹³
	34, 6, 47a, 61a, 24, 70a, 35, 3a, 55, 12, 31, 51	
D B b	<u>21210</u>	E ¹⁴
	31, 9, 34, 6, 47a, 51, 61a, 24	
D B c	<u>21210/5</u>	
	34, 6, 47a	
D B d	<u>30275</u>	E ¹⁵
	5, 19, 58, 54, 25, 71, 39, 10, 104, 222	
<u>Berlin</u>	<u>Deutsche Staatsbibliothek</u>	
D Bds a	<u>L. 264/1</u>	E
	2a, 51, 74, 38, 31, 19, 11, 65, 69a, 46b, 6, 54, 5, 52, 229, 82, 121, 118, Ombre romite ('Scarlatti')	
D Bds b	<u>L. 264/2</u>	E
	75a, 34, 47a, 35, 61a, 59, 3a, 20, Selve romite ('Scarlatti')	
D Bds c	<u>T. 96</u>	E
	34, 6, 47a, 51, 61a	
D Bds d	<u>T. 178</u>	E ¹⁶
	34	
D Bds e	<u>Winterfeld 85</u>	E
	12, 24, 6	

¹³When Einstein examined it, this manuscript was in the Joachimsthal Gymnasium.

¹⁴Former shelfmark MS 21211.

¹⁵Former shelfmark MS 21210.

¹⁶Mentioned by Einstein, but not described. He also mentions a MS 181 containing duets 10, 54, and 60a. The manuscript survives (shelfmark 30181), but there is no sign of those duets. The manuscript now contains opera duets, and duets by Pietragnua, Giannetini and Torri only; it is therefore omitted from this catalogue.

- | | | |
|----------------|---|---|
| <u>Berlin</u> | <u>Berliner Stadtbibliothek</u> | |
| D Bs a | <u>Vz. 26</u> | |
| | 34, 6, 47a, 51, 61a | |
| <u>Bonn</u> | <u>Musikwissenschaftliches Seminar der Universität</u> | |
| D BNms a | <u>Ec. 377. 14. 1-6</u> | |
| | 33, 49, 4b, 23, 107, 109 | |
| <u>Dresden</u> | <u>Sächsische Landesbibliothek</u> ¹⁷ | |
| D Dlb a | <u>2110/L/1</u> | E |
| | 55, 12, 8, 5, 51, 65, 52, 26, 6, 24, 205, 69a, 37, 32, 38, 10, 60a, 11 | |
| D Dlb b | <u>2110/L/2</u> | |
| | 113, 200, 235, 218, 230, 228, 201, 203, 211, 199, 98, 45, 225, 187, 123, 167, 160, 194, 161, 183 | |
| D Dlb c | <u>2110/L/3</u> | E |
| | 34, 47a, 70a, 35, 61a, 20, 62a, 75a, 46a, 3a, 2a, 72, 30, 53a, 66, 13, 67a, 4a | |
| D Dlb d | <u>2110/L/4</u> | E |
| | 65, 6, 24, 8, 26, 52 | |
| D Dlb e | <u>2110/L/5</u> | E |
| | 34, 61a, 6, 47a, 51, 98, 35 | |
| D Dlb f | <u>1/F/82.2</u> | |
| | Anthology of music ascribed to Ahlefeldt, Aprile, J. C. Bach, Baroni, Benda, E. Bernabei, etc., including duet 93 | |
| <u>Hamburg</u> | <u>Staats- und Universitätsbibliothek</u> ¹⁸ | |
| D Hs a | <u>MA/242</u> | |
| | 31, 9, 34, 6, 47a, 24, 34, 51, 61a | |
| D Hs b | <u>MA/243</u> | |
| | 34, 47a, 257, 65, 54, 6, 120, 58, 40, 5, 62a, 75a, 257, 174, 210, 196, 234, 202, 98, 6, 47a, 51 | |

¹⁷The Dresden manuscripts were formerly numbered B. 823, B. 823a, B. 822, B. 821, B. 870 and B. 11a.

¹⁸The Hamburg MS MA/253, entitled 'Duetti DEL...STEFFANI', contains duets and trios by Clari.

D Hs c M B/1654

21

D Hs d M B/1759

6, 24, 70a, 34, 3a, 55, 61a, 47a

Munich

Bayerische Staatsbibliothek

D Mbs a 1051

E

67b, 80, 57, 32, 62a, 245, 13, 14a, 33, 42, 242, 3a, 59,
60a, 66

D Mbs b 2775

E

3a, 53a, 56a, 58, 34, 47a, 35, 61a, 1a, 63, 46b

D Mbs c 2776

E

11, 190, Le tue chiome son catene (Marcello)

D Mbs d 4468

E

26, Dunque è pur ver (solo cantata, Astorga)

D Mbs e/1 5321, vol. 1

16, 39, 5, 10, 31, 9

D Mbs e/2 5321, vol. 2

62a, 59, 46a, 3a, 2a

D Mbs e/3 5321, vol. 3

34, 47a, 70a, 35, 61a, 20

D Mbs e/4 5321, vol. 4

73, 51, 30, 72, 74, 64

D Mbs e/5 5321, vol. 5

57, 37, 48, 32, 38, 69a

D Mbs e/6 5321, vol. 6

53a, 56a, 60a, 66, 14a, 13

D Mbs e/7 5321, vol. 7

18a, 36, 15, 40, 17, 50

D Mbs e/8 5321, vol. 8

71, 52

D Mbs f/1 6236, vol. 1

11, 55, 12, 257, 137, 110, 194, 34, 6, 47a, 51, 61a, 62a, 24,
19, 43, 16, 5, 14a, 13, 67a, 56a, 53a, 65, 127, 59, 75a, 174,
40

- D Mbs f/2 6236, vol. 2
36, 63, 60a, 66, 91, 98, 21, 1a, 45, 18a, 58, 54, 86, 2b,
111, 96, 106, 70a, 62a, 102
- D Mbs g 6644
21
- Münster Bibliothek des Bischöflichen Priester-
seminars
- D MÜs a Santini Hs. 4074
16, 11, 56b, 53b, 5, 73, 62a, 51, 62b, 37, 52, 70a, 74, 46b,
65, 30, 31, 24, 6, 47b, 47a
- D MÜs b Santini Hs. 4075
51, 31, 65, 72, 8, 34, 3a, 14a, 70a, 62a, 6, 47a, 61a, 24,
30, four duets by Marcello
- D MÜs c Santini Hs. 4076
62a, 75a, 70a, 20, 46a, 55, 11, 35, 13, 106, 86, 84, 92, 110,
56a
- Sondershausen Stadt- und Kreisbibliothek, Bibliothek
der Schlosskirche
- D SHska/1 M 20, vol. 1 E
53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36
- D SHska/2 M 20, vol. 2 E
34, 47a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 102
- Schwerin Mecklenburgische Landesbibliothek
- D SW1 a 5263
62a, 16, 46b, 101, 73, 75b, 24, 57, 36, 11, 51, 12
- D SW1 b 5263/1 E
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 53a,
56a, 60a, 66, 14a, 13, 4a, 21, 1a
- D SW1 c 5263/2
34, 6, 47a, 51, 61a

FRANCE

<u>Paris</u>	<u>Bibliothèque Nationale, Département de la Musique, Fonds du Conservatoire</u> ¹⁹	
F Pc a/1	<u>D. 11421</u>	E
	34, 62a, 59, 46a, 47a, 70a, 35, 61a, 20, 75a, 3a, 13, 66, 67a, 63, 18a, 36, 45, 104, 11, 84	
F Pc a/2	<u>D. 11422</u>	E
	6, 24, 19, 58, 54, 43, 53a, 56a, 60a, 14a, 236, 4a, 21, 1a	
F Pc b	<u>D. 11423</u>	E
	24, 34, 34, 47a, 6, 61a, Il piacer la gioja scenda (coro, 'Cocchi'), 159, three anonymous Italian arias	
F Pc c	<u>D. 11424</u>	E
	11, 55, 12, 110, 51, 34, 6, 47a, 61a, 24, 35, 62a, 46a, 3a, 14a, 13	
F Pc d	<u>D. 14114</u>	E
	92, 47a, 51, 62a, 24, 34, 6, 61a	
F Pc e	<u>D. 14236</u>	E
	92, 248, 243, 241, 56b, 53b, 62a, 59, 5, 192, 11, 47b, 6, 30, 51, 65, 3a, 47a, 61b, 16, 46b, 19, 33, 74, 2b	
F Pc f	<u>L. 13668</u>	
	Three anonymous solo cantatas, 247, 249, 258, Se mai saprai che il ciel (aria, anonymous), 24, 51, 72, 11, 58, 195, 39, 217, Vieni o morte (aria, anonymous), 206, 238, 140, 146, 151, Son come farfalletta (aria, anonymous)	
F Pc g	<u>X. 117</u>	E ²⁰
	226, 133, Veggio intorno (aria, anonymous), 122, 6, 24, 30, 51, Bel dorino ('Scarlatti'), 11, 58, 110, 9, 209, 213, 43, 54	

¹⁹The first six Conservatoire manuscripts were formerly numbered 11574, 11574, 4331, 4332, 4330 and 4646.

²⁰Former shelfmark Rec. 20.

ParisBibliothèque Nationale, Département de
la Musique

- F Pn a Vm⁷ 22 E
Che volete da me (trio, 'Melani'), 197, 84, Quel tuo petto ('Stradella'), Ad un cor ('Biffi'), 39, 155, 209, 142, 213, 43, 10, 233, 226, 89, O come bello con onde (duet cantata, 'Scarlatti?')
- F Pn b Vm⁷ 53
24, 30, 248, 256, Non trovo ristoro ('Pasquini'), 75b, 206, 238, Dall' arco d'un bel ciglio ('Legnani'), O penosa lontananza ('Scarlatti'), 17, 110, Occhi belli ('Luigi'), Beate mie pene ('Charpentier'), Luci belle mio tesoro ('Carissimi'), Senza speme di farmi ('Bononcini'), Due labra di rose ('Luigi'), 60b, Non m'ingannar mio bene ('Aldovrandini'), 96, 151, 152, 144, Non più gioie ('Carissimi'), Vorrei scopriarti ('Luigi'), Dolorosi pensieri (trio, 'Carissimi'), Ritournelle pour l'air Al fulgor ('M. Labbé Delabarre'), Al fulgor (trio, 'Luigi'), Se perfido amore ('S.^{ra} Isabella'), A pena dall' oriente (aria, 'Lorenzani'), Pianga la libertà ('Aldovrandini'), Bel tempo che vola ('Luli'), 260, 251, T'abbraccio o mio diletto ('Aldovrandini'), nine duets ascribed to 'Ziani', 205, 220, Frena amor gli sdegni tuoi ('Pistochi'), 246, 11, 104, 195, 69a, 38, 99
- F Pn c Vm⁷ 54
Solo cantatas and arias by various composers, 27, 127, 31, 9, '1b, 78, 119, 44, 88, 108, 4b, 51, 72, 58, Faresti meglio o core ('Torri'), E pur vuole ('Scarlatti'), Luci belle, oh Dio, che fa ('Francesco Mancia'), Se non fosse gelosia (solo cantata, 'Mancini')
- F Pn d Vm⁷ 56
Six arias by various composers, 84, A gli strali d'amore (aria, 'Scarlatti'), 220, 140, 88, 108, Son come un ruscello (aria, 'Scarlatti'), Quel tuo petto (aria, 'Stradella'), Ad un cor ('Biffi'), 39, Amor fare trato (aria, 'Mancini'), 236, 30, Dall' arco d'un bel ciglio ('Legnani'), 206, 238, Non m'ingannar ('Aldovrandini'), Son le stelle ('Scarlatti')
- F Pn e Vm⁷ 57
Five arias by various composers, 145, 24, Troppo caro ('Pasquini'), 248, 256, 110, Irene, idolo amato (aria, 'Bononcini'), 75b, 7, 17, eight arias by 'Mancini'

GREAT BRITAIN

<u>Cambridge</u>	<u>Fitzwilliam Museum</u>	
GB Cfm a	<u>22 F 23</u> (Mus. MS 17)	E
	52, 74, 5, 54, 19, 16, 73, 60a, 66, 71, 192, 243, 241, 120	
GB Cfm b	<u>22 F 24</u> (Mus. MS 18)	E
	61a, 35, 84, 26, 111, 11	
GB Cfm c	<u>22 F 25</u> (Mus. MS 19)	E
	34, 47a, 51, 61a, 59, 189, 100, 259, 32, 236, 6, 24, 43, 186	
GB Cfm d	<u>22 F 26</u> (Mus. MS 20)	E
	55, 11, 35, 13, 158, 86, 84, 75a, 92, 110, 56b, 59, 46a, 53a, 67a, 51, 31, 65, 72, 8, 34, 3a, 14a, 70a, 62a, 6, 47a, 61a, 24, 30	
GB Cfm e	<u>22 F 27</u> (Mus. MS 21)	E
	3a, 2a, 9, 26, 189, 236, 43, 1a, 63, 100, 32, duets by Porpora and Marcello, trios by Handel, 83, O vos omnes ('Martini'), 214, 223, 181, 207	
GB Cfm f	<u>22 F 28</u> (Mus. MS 22)	E
	6, 16, Gettano i re (madrigal <u>a</u> 5, Steffani), 59, 75a, 62a, 36, 14a, 13, 66, 60a, 53a, five madrigals <u>a</u> 3 - <u>a</u> 5, 91, 98, Pastorella che tra le selve (aria, 'Bononcini'), In una siepe ombrosa (madrigal <u>a</u> 5, Lotti), five duets by Handel, Signor, non miri prender (<u>a</u> 5, anonymous)	
GB Cfm g	<u>22 F 29</u> (Mus. MS 23)	E
	66, 14a, 13, 67a, 4a, 21, 1a, 45, 18a	
GB Cfm h	<u>24 F 11</u> (Mus. MS 50)	E
	Ten arias by various composers, 36, 63, 53a, 56a, 60a, Se mai saprai ('Bononcini')	
GB Cfm i	<u>30 F 13</u> (Mus. MS 103)	E
	34, 51, 47a, 6, 61a, 55, 12, 31, 70a, 35, 252, 98, 26, 36, 66, 60a, 53a, 56a, 4a, 13, 68	
GB Cfm j	<u>30 F 26</u> (Mus. MS 111)	E
	Miscellaneous cantatas, 11, 62a, 59	

GB Cfm k 32 G 20 (Mus. MS 162) E

Miscellaneous solo cantatas, 62a, five anonymous arias,
184, Era la notte (solo cantata, anonymous), Son tuo sposo
(a4, anonymous), Handel non puo mia musa (solo cantata, Handel)

GB Cfm l 52 A 3 (Mus. MS 247)

216, 17, 50, 40, 84, 104, 25, 8, 71, 52, 10, 26, 49, 11, 9, 39,
5, 31, 114, 23, 42, 51, 16, 65, 188, 98, 220, 124

Cambridge

King's College, Rowe Music Library

GB Cko a MS 110

6, 24, 19, 58, 54, 43, 53a, 56a, 60a, 14a, 236, Turn Amaryllis to
thy swain (anonymous)

Edinburgh

Reid Library

GB Er a D. 31

110, 6, 19, 11, 25, 102, 65, 59, 75a, 34, 6, 47a, 51, 61a

London

Royal Academy of Music

GB Lam a MS 31

6, 16, 59, 75a, 62a, 36, 14a, 13, 66, 60a, 53a

GB Lam b MS 32

71, 3b, 94, 25, 70b, 39, 224, 219, 116, Gettano i re (a5, Steffani)

GB Lam c MS 33/2

Nel chiuso centro (solo cantata, Pergolesi), 71, 3b, 94, 25, 70b,
39, 224, 219, 116

GB Lam d MS 34

Seventeen solo cantatas, mostly anonymous, 6, 24, 19, 58, 54, 43,
53a, 56a, 60a, 14a, 236

GB Lam e MS 39

91, 98, 6, 16, five motets and the madrigal 'Gettano i re' by
Steffani, 59, 75a, 62a, 36, 14a, 13, 66, 60a, 53a, 'The 5th Act
in the Indian Queen, Purcell'

GB Lam f MS 90

Miscellaneous instrumental and vocal music, including duet 60a

<u>London</u>	<u>British Museum</u>	
	<u>Royal Music Library</u>	
GB Lbm a	<u>RM 19 a 7</u>	
Two solo cantatas and two duets by Handel, 239, 174, 40, 5, Ev'ry joy that wisdom knows (cantata <u>a</u> 2, two copies)		
GB Lbm b	<u>RM 23 f 3</u>	E
Four duets by Haym, Stradella and Cesare Morelli, twelve arias and two duets from Bononcini's ' <u>Camilla Trionfante</u> ', Che folgori (aria, 'L'Abbate Stefano'), 253, 95, 40, miscell- aneous arias, duets and trios		
GB Lbm c	<u>RM 23 f 9</u>	
104, 51, 11, 62a, 236, 110, 6, 24, 19, 43, 16, six duets by Handel		
GB Lbm d	<u>RM 23 k 6</u>	E
11, 25, 8, 65, 26, 71, 52, 6, 24, 19, 58, 54, 43, 51, Di dolcezze grate (Pistocchi), 84, 10, 48, 32, 104, Vo piangendo il mio tormento ('Trivisani'), 16		
GB Lbm e/1	<u>RM 23 k 7</u>	E
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 102		
GB Lbm e/2	<u>RM 23 k 8</u>	E
53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36		
GB Lbm f/1	<u>RM 23 k 9</u>	E
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 53a, 56a		
GB Lbm f/2	<u>RM 23 k 10</u>	E
60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36		
GB Lbm g	<u>RM 23 k 11</u>	E
34, 6, 47a, 51, 61a		
GB Lbm h	<u>RM 23 k 12</u>	
8, 65, 26, 52, 24		
GB Lbm i/1	<u>RM 23 k 13</u>	E
42, 23, 44, 33, 28, 29		
GB Lbm i/2	<u>RM 23 k 14</u>	E
53a, 56a, 60a, 66, 14a, 13		

GB Lbm i/3	<u>RM 23 k 15</u>	E
49, 68, 7, 22, 27, 41		
GB Lbm i/4	<u>RM 23 k 16</u>	E
16, 39, 5, 10, 31, 9		
GB Lbm i/5	<u>RM 23 k 17</u>	E
57, 37, 48, 32, 38, 69a		
GB Lbm i/6	<u>RM 23 k 18</u>	E
34, 47a, 70a, 35, 61a, 20		
GB Lbm i/7	<u>RM 23 k 19</u>	E
25, 8, 65, 26, 71, 52		
GB Lbm i/8	<u>RM 23 k 20</u>	E
76, 78, 79, 77, 80, 81		
GB Lbm j	<u>RM 23 k 21</u>	E
36, 63, 53a, 56a, 60a, 66, 14a, 91, 98, 13, 67a, 4a, 21, 1a, 45, 18a, 6, 24, 19, 58, 54, 43, six duets by Marcello		
GB Lbm k	<u>RM 23 k 22</u>	
110, 8, 65, 5, 24, 52, 6, 43, 47b, 70b, 3b, 69b, 74, 212, 54, 19, 11		
GB Lbm l/1	<u>RM 23 l 1</u>	E
19, 54, 58, 6, 47a, 51, 42, 23, 44, 33, 28, 29, 53a, 56a, 60a, 66, 14a, 13, 73, 30, 72, 74, 64, 18a, 36, 15, 40, 17, 50, 49, 68, 7, 22, 27, 41, 24		
GB Lbm l/2	<u>RM 23 l 2</u>	E
16, 19, 47a, 9, 67a, 127, 55, 12, 257, 34, 120, 114, 102, 111, 63, 91, 98, 4a, 21, 1a, 45, 43, 11, 25, 8, 65, 26, 32, 48, 52, 71		
GB Lbm l/3	<u>RM 23 l 3</u>	E
34, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a		

Department of Manuscripts

GB Lbm m/1	<u>Add. 5055</u>	E
36, 14a, 13, 66, 60a, 53a, 62a, 59, 75a, 67a, 56a, 58, 19, 4a, 21, 1a, 45, 63, 18a, 6, 24, 43, 54, 40, 257, 174, 34, 10, 47a, 61a, 51, 98, 35, 84, 86, 243, 2b, 26, 111		
GB Lbm m/2	<u>Add. 5056</u>	E
106, 61a, 61b, 70a, 47b, 102, 96, 55, 241, 12, 87, 73, 74, 30,		

72, 101, 85, 42, 68, 252, 20, 41, 9, 127, Piagge fiorite ('Torri'),
 Per te mio bene ('Torri'), Dall'arco d'un bel ciglio ('Torri'),²¹
 221, Da me lungi al fin ('Torri'), 110, Vivo in pene ('Torri'),
 Troppo grave la catena ('Stradella'), M'incateno Cupido ('Pistocchi'),
 Che sarà di te mio core ('Feroci'), D'improvviso riede il riso
 ('Feroci'), E destino ch'io siegua ('Pasquini'), 25, 11, 12, 71, 65,
 No che lungi dal quel volto (Lotti)

GB Lbm n/1 Add. 5329 E

63, 18a, 67a, 2b, 127, 64, 10, 23, 44, 33, 28, 29, 15, 40, 17,
 50, 79, 77, 80, 81, 57, 37, 48, 32, 38, 69a

GB Lbm n/2 Add. 5330 E

24, 43, 174, 106, 55, 12, 87, 30, 72, 85, 20, 41, 9, 34, 6, 47a,
 61a, 51, 98, 35, 86, 243, 26, 31, 8, 65, 52, 76

GB Lbm n/3 Add. 5331 E

73, 14a, 13, 58, 75a, 19, 1a, 45, 54, 11, 16, 104, 22, 27, 39,
 25, 78, 7, 36, 74

GB Lbm n/4 Add. 5332 E

111, 5, 71, 49, 70a, 102, 96, 101, 42, 68, 252, 66, 60a, 53a,
 62a, 59, 56a, 4a, 21, 257

GB Lbm o Add. 14181 E

34, 70b, 43, 46a, 3a, 53a, 56a, 58, 47a, 35, 61a, 1a, 63, 34,
 6, 51, 61a, 11, 62a, 70a

GB Lbm p Add. 29383-5 E

Alto, tenor and bass books in a set of part-books. Various
 madrigals, English and Continental, including duet 14a

GB Lbm q Add. 31441 E

Eleven motets by Palestrina, 16, 59, 75a, 62a, 36, 14a, 13, 66,
 60a, 53a, 91, 98, various madrigals, English and Italian

GB Lbm r Add. 31490

Arias, duets and trios by various composers, including duets
 232, 191 and 19

GB Lbm s Add. 31491 E

193, 215, 91, Chi solcar brama ('Pietragnua'), 56a, 47a, 258,
 244, 103, Col pensiero vi bacio ('Marcello'), 227, 162, Care
 gioie ('Buzzoleni'), 131, 138, 25, 90, Sapessi almen ('Gasparini'),

²¹ Ascribed to Legnani in F: Pn b.

E pur vuole ('Scarlatti'), 115, La povera mia fè ('Stradella'),
 Ah che in sentirlo ('Stradella'), Non ti doler ('Costa'), 132,
 Se vive quest' alma ('Gio. Battista Zunica Veresse'), Trionpha
 victorie (motet a2, anonymous), Fra gl'orridi silenzi ('Gio.
 Batta. Zu' [-nica]), 172, 157, 197

GB Lbm t Add. 31493 E
 34, 6, 47a, 51, 61a, 98, 35, 84, 86, 243, 2b, 26, 111, 96, 106,
 Qui diligit Mariam (motet a5, Steffani)

GB Lbm u Add. 31494 E
 62a, 5, 19, 71, 31, 47a, 192, 11, 243, 241, 120, 32, 34, 67a,
 71, 35, 70a

GB Lbm v Add. 31496 E
 Two vocal trios by Handel, 66, 91, 98, 67a, 4a, 21, 25, 8, 65,
 26, 71, 52

GB Lbm w Add. 31497 E
 Cantatas and a 'canticle' by Marcello, Gasparini and Mariallari,
 11, 62a

GB Lbm x Add. 31674 E
 Aria and sinfonia by Gluck, Lungi dal ben che s' ama (aria,
 anonymous), 51, arias ascribed to various Italian composers

GB Lbm y Add. 31816 E
 100, 241, 243, 258, 259, 250, 32, 24, 19, 58, 54, 43, 186,
 56a, 59, 6, 53a, 60a, 14a, 16, 75a, 62a, 36, 13, 66, 71, 3b,
 94, 25, 70b, 39, 224, 219, 116

GB Lbm z Add. 37779
 34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91, 98

London

Royal College of Music

GB Lcm a MS 822 E
 21

GB Lcm b MS 1026 E
 All' or che in grembo all' ombre (solo cantata, 'Stephani'),
 24

GB Lcm c MS 1103 E
 92, 47a, 51, 62a, ten duets by Durante

GB Lcm d/1 MS 2014 E
 19, 54, 58, 6, 47a, 51, 42, 23, 44, 33, 28, 29, 53a, 56a, 60a,
 66, 14a, 13, 73, 30, 72, 74, 64, 18a, 36, 15, 40, 17, 50, 49,
 68, 7, 22, 27, 41, 24

GB Lcm d/2 MS 2015 E
 21, 35, 62a, 67a, 4a, 1a, 45, 63, 34, 70a, 61a, 20, 59, 75a,
 46a, 3a, 2a, 16, 102, 8, 65, 5, 52, 43, 69b, 212, 11, 39, 10,
 31, 9, 57, 37, 48, 32, 38, 76, 78

GB Lcm d/3 MS 2016 E
 79, 77, 80, 81, 91, 98, 25, 26, 71, 55, 12, 257, 34, 114, 111

London Guildhall Library, Gresham Music Library

GB Lgc a G. mus. 374
 11, 5, 43, 6, 98, 86, 243, 2b

GB Lgc b G. mus. 394
 236, 100, 241, 243, 258, 259, 250, 32, two motets by Torri, 59,
 6, 24, 19, 58, 54, 43, 186, 53a, 56a, 60a, 14a

Manchester Central Public Library

GB Mp a BR. m. 470. 1. CR. 74
 Various madrigals and motets, mostly Continental, including
 duet 62a

Oxford Bodleian Library

GB Ob a Mus. d. 4 (MS no. 16709)
 In Olimpiade and Nel chiuso centro (Pergolesi), La nemica d'amore
 (Bononcini), 36, 14a, 58, 75a, Son qual fiume (aria, 'Vinci'), Amo
 un volto (solo cantata, 'A. P. F. Londra 1730'), three motets

GB Ob b Mus. d. 7 (MS no. 16712)
 104, Quasi vago de suoi danni (Torri), Aure care, ohimè,
 fermate ('Feroci'), 2b, 111, 96, 106, 174, 40, 75a, five motets,
 one ascribed to E. Bernabei, Qui diligit Mariam (motet a5, Steffani)

GB Ob c Mus. d. 93 (MS no. 16798)
 47a, 65, 54, 120, 6, 75a

GB Ob d Mus. d. 94 (MS no. 16799)
 36, 14a, 60a, 53a, 62a, 59

- GB Ob e Mus. d. 95 (MS no. 16800)
13, 67a, 66, 56a, 58, 19
- GB Ob f Mus. d. 96 (MS no. 16801)
13, 67a, 66, 56a, 58, 19
- GB Ob g Mus. d. 97 (MS no. 16802)
4a, 21, 1a, 45, 63, 18a, 24
- GB Ob h Mus. d. 98 (MS no. 16803)
5, 31, 9, 10, 114, 11, 65, 23, 42, 91, 98
- GB Ob i Mus. d. 99 (MS no. 16804)
70a, 34, 35, 61a, 20, 46a, 3a, 2a, 51, 49, 26, 52, 16
- GB Ob j Mus. d. 102 (MS no. 16807)
237, 189, 100, 110, 59, 186, 236, 215, 129, 60a, 73, Al rigor
d' un bel sembiante (trio, Steffani), 67b, 135, 136, Gettano i
re (madrigal a5, Steffani)
- GB Ob k Mus. d. 217
34, 6, 47a, 61a
- GB Ob l Mus. Sch. D. 223 (MS no. 26489)
Thirty-two arias and one duet cantata (no. 112) by various
composers, 19, 54, Ch' io ti manchi di fede (solo cantata,
anonymous)
- Oxford University Faculty of Music
- GB Ouf a one MS, no shelfmark
34, 6, 47a, 84
- Tenbury St. Michael's College
- GB T a MS 1235
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 36
- GB T b MS 1465
Miscellaneous madrigals and motets, including duets 6, 135
and 134
- GB T c MS 603
Miscellaneous motets, including duets 5 and 71

ITALY

- | | |
|---|--|
| <u>Bologna</u> | <u>Civico Museo Bibliografico Musicale</u> |
| I Bc a | <u>BB. 357</u> E |
| 97, 34, 70b, 43, 46a, 3a, 53a, 56a, 58, 47a, 35, 61a, 1a, 63,
34, 6, 47a, 51, 61a, 11, 62a, 19, 70a, 6, 24, 5, 51, 9, 8, 38,
26, 12, 31 | |
| I Bc b | <u>DD. 43</u> E |
| 215, 200, Quando lungi è il mio Fileno ('Mar: ¹⁰ '), ²² 193, 125,
91, 211, 235, Pinse amor ('Sig. ^F C. L. P. G. ^a '), ²³ Chi solcar brama
(¹ 'Pietragrue'), 47a, 228, 117, 6, 74, 212, 24, 69a, 94, 93, 92,
84, Dimmi crudele ('Scarlatti'), ²⁴ Amor non più sàette ('Gobbo'), ²⁵
153, E pur vuole ('Scarlatti'), Non pur care le catene ('Scarlatti'),
199, Nel mirar quel bel volto (trio, anonymous) | |
| I Bc c | <u>V. 195</u> E |
| 84, Si, si, si, quella tu sei ('Stradella'), 179, 148, 130, 176,
149, 163, 143, 169, 166, Del mio mal, del mio duol ('Pietro Ziani'),
150, 154, 173, 168, 178, 156, Ti lascio, anima mia ('Sig. Cavaglier
del Gaudio'), Volate sospiri (Carissimi), 14b, 70b, 139, 93, 92,
Guerra, guerra o pensier ('Corsi'), Amar più non voglio (trio,
anonymous), Il mio cor è un passeggero ('Kerll'), La fortuna sù la
ruota ('Lunati') | |

- | | |
|-----------------------------|--|
| <u>Bologna</u> | <u>Archivio Musicale di San Petronio</u> |
| I Bsp a | <u>Lib. S. 13-II</u> |
| Exact copy of I Bc c, above | |

²²Reliably ascribed to Carlo Luigi Pietragrue in I: Bc JJ. 215.

²³I.e. Pietragrue.

²⁴Also ascribed to Pietragrue in I: Bc JJ. 215.

²⁵I.e. Carl' Ambrogio Lonati.

<u>Florence</u>	<u>Conservatorio di Musica 'Luigi Cherubini'</u>	
I Fc a	<u>B. 375</u>	E
34, 6, 47a		
I Fc b	<u>B. 406</u>	E
11, 6, 71, 47a, 51, 243, 241, 120, 110, 38, 19, 65, 54, 37		
I Fc c	<u>B. 407</u>	E
62a, 3a, 14a, 16, 46b, 101, 73, 75b, 24, 57, 38, 111		
I Fc d	<u>B. 2377</u>	E
34, 47a, 61a, 34, 6, 51, 11		
I Fc e	<u>B. 2865</u>	E
36, 6, 24, 43, 11, 5, 51, 9, 8, 38, 26, 12, 31		
I Fc f	<u>D. 331</u>	E
62a, 46a, 3a, 53a, 56a, 58, 34, 47a, 35, 61a, 1a, 63		
I Fc g	<u>D. 332</u>	E
67a, 36, 6, 24, 43, 11, 5, 51, 9, 8, 38, 26, 12, 31		
I Fc h	<u>D. 415</u>	E
62a, 5, 19, 71, 31, 47a, 192, 11, 32, duets by Handel		
I Fc i	<u>D. 416</u>	E
11, 46b, 6, 39, 72, 47b, 65, 52, 223, 214, 171, 141, 54, Oh che lacci io sento (Bononcini), Amore è un pensiero (trio, 'B.P.')		

<u>Genoa</u>	<u>Istituto Musicale 'Nicolo Paganini'</u>
I Gi a	<u>B. 2b. 44</u> (B. 2. 15)
34, 6, 47a, 51, 61a, 35, 26	

<u>Milan</u>	<u>Conservatorio di Musica 'Giuseppe Verdi'</u>
I Mc a	<u>Q. 14-2</u>
34, 6, 47a, 61a, Dormono l'aure estive ('Durante')	

<u>Modena</u>	<u>Biblioteca Estense</u>	
I MOe a	<u>Mus. F. 1103</u>	E
32, 46b, 53b, 64, 4b, 56b, 48, 47b		

- Naples Conservatorio di Musica 'San Pietro a
Maiella'²⁶
- I Nc a A. 591
34, 6, 47a, 51, 91, 193, 187, 215, 222, 232, 191, 208, 231, 31,
9, 24, 62a, 46a, 14a, 13, 92, 248, 243, 241, 56b, 53b, 5, 59,
60a, 16, 19, 73, 11, 54, 75a, 58
- I Nc b AA. 591
34, 6, 47a, 51, 61a, 98, 35, 84, 86, 243, 2b, 26, 111, 96, 106
- I Nc c AB. 591
34, 6, 47a, 51, 61a
- I Nc d A. 88
34, 51, 6, 47a, 61a, 24, 62a, 11, 55, 12, 110
- I Nc e A. 177
34, duets by Carapella

- Padua Archivio Musicale della Basilica Antoniana
- I Pca a/1 MS no. 1507 D. 11, vol. 1 E
127, 24, 31, 177, 51, 6, 61a, 47a, 106, 98
- I Pca a/2 MS no. 1507 D. 11, vol. 2 E
92, 47b, 6, 51, 46b, 53b, 62a, 47a, 34

- Parma Conservatorio di Musica 'Arrigo Boito':
Sezione Musicale della R. Biblioteca
Palatina
- I PAc a CF. 35. V.
34, 6, 47a, 61a, 24, 70a, 35, 3a, 55, 12, 31, 51, 47b

- Rome Accademia Santa Cecilia
- I Rsc a A. Ms. 382
34, 6, 47a, 61a, 24, 70a, 35, 3a, 55, 12, 31, 51
- I Rsc b A. Ms. 3728
34, 6, 47a, Venite compagna (aria, anonymous), 11, O libertà
(aria, 'Dr. Green'), 126, Sol per te goder la vita ('Vento'),

²⁶The Naples manuscripts were formerly numbered 34.5.16, 34.5.17, 34.5.18, 22.5.15 and P.8.9.

Torna in quell'onda ('Bach'), 170, 175, 182, 147, 165, Nell'
Olimpiade (Pergolesi)

I Rsc c A. Ms. 3804
Mass for SATB by Lotti, duets by Durante, 34, 6, 47a, 51, 61a,
98, 59, 70a, 35, 46a, 3a

<u>Venice</u>	<u>Biblioteca Nazionale Marciana</u>
I Vnm a	<u>Cod. It. IV 768</u>
83, 9, 35, 34	
I Vnm b	<u>Cod. It. IV 953</u>
34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91 98	
I Vnm c	<u>Cod. It. IV 997</u>
34, 6, 47a, 51, 61a, 62a, 70a, 59, 75a, 45, 13, 53a	
I Vnm d	<u>Cod. It. IV 1030</u>
34, 6, 47a, 51, 61a, 62a, 70a	

UNITED STATES OF AMERICA

<u>Ann Arbor</u>	<u>University of Michigan Library</u>
US AA a	<u>Stellfeld 33 B 44</u>
6, 24, 19, 58, 54, 43	
US AA b	<u>Stellfeld 34 A 22</u>
24, 6	

<u>Washington</u>	<u>Library of Congress</u>	
US Wc a/1	<u>M 1549. 2. S8D88 case, vol. 1</u>	E ²⁷
11, 55, 12, 257, 137, 110, 194, 34, 6, 47a, 51, 61a, 62a, 24, 19, 43, 16, 5, 14a, 13, 67a, 56a, 53a, 65, 127, 59, 75a, 174, 40		
US Wc a/2	<u>M 1549. 2. S8D88 case, vol. 2</u>	E ²⁷
36, 63, 60a, 66, 91, 98, 21, 1a, 45, 18a, 58, 54, 86, 243, 2b, 111, 96, 106, 70a, 62a, 102		

²⁷Described by Einstein as belonging to Theodor Wilmersdoerffer at Munich.

US Wc b M 1549. 2. S8D881 case
33, 28, 29, 73, 72, 64, 15, 68, 7, 22, 6, 24

US Wc c/1 M 1549. 2. S8D9 case, vol. 1
10, 86, 26, 111, 35, 84, 106, 30, 70a, 9, 74, 61b, 96, 87, 101,
252, 73, 41, 20, 47b, 85, 68, 127, 65, 102

US Wc c/2 M 1549. 2. S8D9 case, vol. 2
100, 241, 243, 258, 259, 250, 32, 59, 6, 24, 19, 58, 54, 43,
28, 36, 225, 204, 174, 47a, 61a, 51, 46a, 3a

US Wc c/3 M 1549. 2. S8D9 case, vol. 3
11, 55, 12, 257, 137, 110, 194, 34, 5, 71, 67a, 13, 75a, 51,
2b, 62a, 114, 25, 8

US Wc c/4 M 1549. 2. S8D9 case, vol. 4
35, 1a, 45, 63, 91, 21, 98, 212, 38, 57, 9, 31, 39, 80, 18a

US Wc c/5 M 1549. 2. S8D9 case, vol. 5
54, 23, 42, 49, 52, 16, 53a, 56a, 60a, 66, 14a, 4a

US Wc c/6 M 1549. 2. S8D9 case, vol. 6
44, 33, 29, 72, 64, 15, 17, 50, 7, 22, 27, 20, 2a, 69b, 37,
48, 32, 76, 78, 79, 77, 81, 91, 71, 3a, 46a, 30, 68, 41

ADDENDA

The following manuscripts came to light too late for inclusion in the body of the catalogue. The present list compensates for their absence from Part I, but it was impractical to add them to Part II. The Reader is therefore asked to bear in mind that they do not appear there.

AUSTRIA

- | | | |
|--------|---------------|---|
| | <u>Vienna</u> | <u>Oesterreichische Nationalbibliothek</u> |
| A Wn c | | <u>Fonds Kiesewetter : SA. 67. F. 1</u> |
| | | 'Anthologie oder Muster-Sammlung aus den Werken der älteren Contrapunctisten, vorzüglich der italienischen Meister des XVII. Jahrhunderts', containing duets 51, 12, 31 |
| A Wn d | | <u>Fonds Kiesewetter : SA. 67. G. 115</u> |
| | | 51, 11, 55, 12, 110, 24, 59, 35, 62a, 46a, 3a, 14a, 13, 34, 6, 47a, 61a |
| A Wn e | | <u>Fonds Kiesewetter : SA. 68. Aa. 147</u> |
| | | 12, 31 |

GREAT BRITAIN

- | | | |
|---------|-------------------|--|
| | <u>Birmingham</u> | <u>University Music Library, Barber Institute of Fine Arts</u> |
| GB Bu a | | <u>MS 5005</u> |
| | | 11, 16, 22, 27, 39, 25, 78, 7, 73, 14a, 13, 75a, 58, 19, 1a, 45, 18a, 54, 36, 74 |

JAPAN

- | | | |
|--------|--------------|---|
| | <u>Tokyo</u> | <u>Kunitachi Music College</u> |
| J Tk a | | <u>MS</u> (shelfmark unknown) |
| | | 34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91, 98, 52 |
| | <u>Tokyo</u> | <u>Nanki Music Library, Ohki Collection</u> |
| J Tn a | | <u>MS</u> <u>N-3</u>
25 |
| | | 65, 52, 6, 51, 30, 31, 47b, 38, 37, 32, 57, 69a, all lacking text |
| J Tn b | | <u>MS</u> <u>N-3</u>
26 |
| | | 'Duets, trios, madrigals, canzonets etc.* including 16, 19, 257 |
| J Tn c | | <u>MS</u> <u>N-6</u>
21 |
| | | 6, 5, Qui dove il fato rio (Attilio Ariosti), Memoria labile (aria, anonymous), Rondinella vaghe [i.e. vag'e] bella (solo cantata, anon.) |

*Catalogue of Rare Books and Notes: the Ohki Collection, Nanki Music Library ([Tokyo], 1970), p. 5.

PART II

THE DUETS

(i) RELIABLE ATTRIBUTIONS(a) Duets with continuo only1a Ah! che l'hò sempre detto

E 1

- (i) Duet: Ah! che l'hò sempre detto
- (ii) Duet and Solo: In due luci tutto ardore
D.C. Ah! che
- (iii) Duet and Solo: Se tal hor con mesti accenti
D.C. Ah! che

Main copies

GB: Lbm e/2
I: Fc f

Other complete copies

B: Bc a; Bc e/5; Br a/1
D: Mbs b; Mbs f/2; SHsk a/1; SWl b
F: Pc a/2
GB: Cfm e; Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1;
Lbm n/3; Lbm o; Lcm d/2; Ob g
I: Bc a
US: Wc a/2; Wc c/4

Movement (i)

B: Bc e/8

1b Ah! che l'hò sempre detto

- (i) Duet: Ah! che l'hò sempre detto
- (ii) Duet and Solo: In due luci tutto ardore
- (iii) Duet and Solo: Se tal hor con mesti accenti
D.C. Ah! che

Unique copy

F: Pn c

2a Aure, voi che volate

E 2a

- (i) Solo: Aure voi che volate
- (ii) Duet: Dite a Filli ch'io mi moro
- (iii) Solo: Diteli che per lei
- (iv) Duet: Quando mai havrà mercè

Main copies

D: Mbs e/2

GB: Lbm e/1

Other complete copies

B: Bc i/1; Br a/2

D: Bds a; Dlb c; SHsk a/2; SWl b

GB: Lbm f/1; Lbm l/3; Lcm d/2; Ob i; T a

US: Wc c/6

Movements (ii) and (iv)

GB: Cfm e

2b Aure, voi che volate

E 2b

- (i) Solo: Aure voi che volate
- (ii) Duet: Dite a Filli ch'io mi moro
- (iii) Solo: Diteli che per lei
- (iv) Duet: Quando mai havrà mercè

Complete copies

B: Bc e/4; Bc e/9; Lc b

F: Pc e

GB: Lbm m/1; Lbm n/1; Lbm t
I: Nc b

Movements (ii) and (iv)

D: Mbs f/2
GB: Lgc a; Ob b
US: Wc a/2; Wc c/3

3a Begl'occhi, oh Dio, non più

E 3a

- (i) Duet: Begl'occhi.
- (ii) Solo: Clori mia, s'il cor t'ingombra
- (iii) Solo: Se la tua gelosia è parte
- (iv) Duet: Clori mia, deh ferma alquanto

Main copies

D: Mbs e/2
GB: Lbm e/1
I: Fc f

Other complete copies

B: Bc e/10; Bc g; Br a/1
D: Bds b; Dlb c; SHsk a/2; SWl b
F: Pc a/1
GB: Lbm f/1; Lbm l/3; Lcm d/2; Ob i; T a
US: Wc c/2

Movements (i) and (iv)

A: Wn a
B: Bc c; Lc a; Lc b
D: B a; Hs d; Mbs a; Mbs b; MŮs b
F: Pc c; Pc e
GB: Cfm d; Cfm e; Lbm o; Lbm z
I: Bc a; PAc a; Rsc a; Rsc c; Vnm b

Movement (iv)

I: Fc c
 US: Wc c/6

3b Begl'occhi, oh Dio, non più

E 3b

- (i) Duet: Begl'occhi
- (ii) Solo: Clori mia, s'il cor t'ingombra
- (iii) Duet: Clori mia, deh ferma alquanto
- (iv) Solo: Se la tua gelosia
 D.C. Begl'occhi

Main copy

GB: Lbm k

Other complete copies

GB: Lam b; Lam c; Lbm y

4a Cangia pensier mio cor

E 4a

- (i) Duet: Cangia pensier
- (ii) Solo: Sospirar per la bellezza
- (iii) Solo: Col desio che sempre alletta
 D.C. Cangia pensier

Main copy

GB: Lbm e/2

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/8; Br a/1
 D: Dlb c; SHsk a/1; SWl b
 F: Pc a/2
 GB: Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/4;
 Lbm v; Lcm d/2; Ob g

US: Wc c/5

Movement (i)

GB: Cfm i

4b Cangia pensier mio cor

E 4b

- (i) Duet: Cangia pensier
- (ii) Solo: Sospirar per la bellezza
- (iii) Solo: Col desio che sempre alletta
- D.C. Cangia pensier

Copies

D: BNms a
F: Pn o
I: MOe a

5 Che sarà di quel pensiero

E 5

- (i) Duet: Che sarà di quel pensiero
- (ii) Solo: Belle, voi che godete
- D.C. Che sarà
- (iii) Solo: Chi provò lungo martire
- D.C. Che sarà

Main copies

D: Mbs e/1
GB: Lbm i/4
I: Fc g

Other complete copies

B: Bc e/2; Bc e/7; Bc g; Br a/3
D: B d; Bds a; Dlb a; Mbs f/1

GB: Cfm l; Lbm a; Lbm k; Lcm d/2; Ob h
 US: Wc a/1; Wc c/3

Movement (i)

B: Bc e/8; Bc f; Lc b
 D: Hs b; MŪs a
 F: Pc e
 GB: Cfm a; Lbm n/4; Lbm u; Lgc a; T o
 I: Bc a; Fc e; Fc h; Nc a

N.B. Some copies end with movement (iii) of Tu m'aspettasti (duet 71)

6 Che volete o crude pene

E 6

- (i) Duet: Che volete
 (ii) Duet: Or se il cor non è più mio
 (iii) Duet: Come poss'io penar

Main copy

I: Fc g

Other copies (all complete)

B: Bc a; Bc b; Bc d; Bc e/2; Bc e/6; Bc e/7; Bc e/9; Bc f;
 Bc h; Br a/3; Lc a; Lc b
 D: B a; B b; B c; Bds a; Bds c; Bds e; Bs a; Dlb a; Dlb d;
 Dlb e; Hs a; Hs b (two copies); Hs d; Mbs f/1; MŪs a;
 MŪs b; SWl c
 F: Pc a/2; Pc b; Pc c; Pc d; Pc e; Pc g
 GB: Cfm c; Cfm d; Cfm f; Cfm i; Ckc a; Er a (two copies);
 Lam a; Lam d; Lam e; Lbm c; Lbm d; Lbm g; Lbm j;
 Lbm k; Lbm l/1; Lbm m/1; Lbm n/2; Lbm o; Lbm t; Lbm y;
 Lcm d/1; Lgc a; Lgc b; Ob c; Ob k; Ouf a; T b
 I: Bc a (two copies); Bc b; Fc a; Fc b; Fc d; Fc e; Fc i;
 Gi a; Mc a; Nc a; Nc b; Nc c; Nc d; Pca a/1; Pca a/2;
 PA c a; Rsc a; Rsc b; Rsc c; Vnm c; Vnm d

US: AA a; AA b; Wc a/1; Wc b; Wc c/2

Published in DTB, vi/2 (Leipzig, 1905), p. 32.

7 Cruda Lilla, che ti fece questo cor

E 7

- (i) Duet: Cruda Lilla
- (ii) Solo: Se in difesa del mio seno
- (iii) Solo: Cieca al pianto
- D.C. Cruda Lilla

Main copy

GB: Lbm i/3

Other complete copies

B: Bc e/3
 F: Pn e
 GB: Lbm l/1; Lcm d/1
 US: Wc b; Wc c/6

Movement (i)

B: Bc e/5
 GB: Lbm n/3

8 Crudo Amor, morir mi sento

E 8

- (i) Duet: Crudo Amor
- (ii) Solo: Come nel mar d'amore
- (iii) Solo: La stella ch'a me splende
- (iv) Duet: E la speme un falso bene

Main copies

GB: Lbm i/7
 I: Fc g

Other complete copies

B: Bc e/3; Bc e/7; Bc h; Br a/3
 D: Dlb a
 GB: Cfm l; Lbm d; Lbm h; Lbm k; Lbm l/2; Lbm v; Lcm d/2
 US: Wc c/3

Movements (i) and (iv)

B: Bc b; Bc e/6; Lc a
 D: Dlb d; MÜs b
 GB: Cfm d; Lbm n/2
 I: Bc a; Fc e

Movement (iv)

B: Bc e/1

9 Dimmi, dimmi Cupido, e quando mai

E 9

- (i) Solo: Dimmi, dimmi Cupido
- (ii) Duet: Son erede dei tormenti
- (iii) Solo: Ah, che quei piedi
- (iv) Duet: Non bastava al dio d'amore

Main copies

D: Mbs e/1
 GB: Lbm i/4
 I: Fc g

Other complete copies

B: Bc e/3; Bc e/7; Bc g
 D: B b; Hs a
 F: Fc g; Pn c
 GB: Cfm l; Lcm d/2; Ob h
 I: Nc a; Vnm a
 US: Wc c/4

Movements (ii), (iii) and (iv)

GB: Lbm 1/2

Movements (ii) and (iv)

GB: Cfm e; Lbm m/2; Lbm n/2

I: Bc a; Fc e

US: Wc c/1

Movement (ii)

B: Bc e/6

10 Dir che giovi al dio d'amore

E 10

(i) Duet: Dir che giovi

(ii) Solo: Che val invida sorte

D.C. Dir che giovi

(iii) Solo: Che giova lontano ch'io porti

D.C. Dir che giovi

Main copies

D: Mbs e/1

GB: Lbm i/4

Other complete copies

B: Bc b; Bc e/3; Bc e/7; Bc g; Br a/3

D: B d; Dlb a

F: Pn a

GB: Cfm l; Lbm d; Lbm m/1; Lcm d/2; Ob h

US: Wc c/1

Movement (i)

B: Bc e/4

GB: Lbm n/1

11 Dolce è per voi soffrire

E 12

- (i) Duet: Dolce è per voi
 (ii) Duet: Care pupille, amati rai

Main copy

I: Fc g

Other complete copies

A: Wgm a
 B: Bc c; Bc e/2; Bc e/5; Bc e/7; Bc f; Bc h; Br a/3;
 Lc a; Lc b
 D: Bds a; Dlb a; Mbs c; Mbs f/1; MÜs a; MÜs c; SWl a
 F: Pc a/1; Pc c; Pc e; Pc f; Pc g; Pn b
 GB: Cfm b; Cfm d; Cfm j; Cfm l; Er a; Lbm c; Lbm d;
 Lbm k; Lbm l/2; Lbm m/2; Lbm n/3; Lbm o; Lbm u;
 Lbm w; Lcm d/2; Lgc a; Ob h
 I: Bc a; Fc b; Fc d; Fc e; Fc h; Fc i; Nc a; Nc d;
 Rsc b
 US: Wc a/1; Wc c/3

Published in DTB, vi/2 (Leipzig, 1905), p. 15

12 Dolce labbro, amabil bocca

E 13

- (i) Duet: Dolce labbro

Main copy

I: Fc g

Other copies (all complete)

B: Bc b; Bc e/2; Bc e/6
 D: B a; Bds e; Dlb a; Mbs f/1; SWl a
 F: Pc c
 GB: Cfm i; Lbm l/2; Lbm m/2 (two copies); Lbm n/2; Lcm d/3
 I: Bc a; Fc e; Nc d; PAc a; Rsc a

US: Wc a/1; Wc c/3

Published in DTB, vi/2 (Leipzig, 1905), p. 123

13 E così mi compatite

E 14

- (i) Duet: E così mi compatite
- (ii) Duet: E così mi consolate

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6
GB: Lbm e/2

Other complete copies

A: Wn a
B: Bc a; Bc d; Bc e/2; Bc e/5; Bc e/8; Bc f; Bc g; Br a/1
D: Dlb c; Mbs a; Mbs f/1; MÜs c; SHsk a/1; SWl b
F: Pc a/1; Pc c
GB: Cfm d; Cfm g; Cfm i; Lam a; Lam e; Lbm f/2; Lbm j;
Lbm l/1; Lbm m/1; Lbm n/3; Lbm y; Lbm z; Lcm d/1;
Ob e; Ob f
I: Nc a; Vnm b; Vnm c
US: Wc a/1; Wc c/3

Movement (i)

B: Lc a
GB: Cfm f; Lbm q

14a E perchè non m'uccidete

E 15a

- (i) Duet: E perchè
 - (ii) Duet: Forse vi mancan l'armi
 - (iii) Duet: Deh luci amate, se negate
 - (iv) Duet: Siatemi pur rubelle
- D.C. E perchè

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6

GB: Lbm e/2

Other complete copies

A: Wn a (movements scattered throughout volume)

B: Bc a; Bc e/2; Bc e/5; Bc f; Br a/3

D: Mbs a (mvts. scattered); Mbs f/1; MUs b; SHsk a/1; SWl b

F: Pc a/2; Pc c

GB: Cfm d; Cfm f; Ckc a; Lam a; Lam d; Lam e; Lbm f/2;
 Lbm j; Lbm l/1; Lbm m/1; Lbm n/3; Lbm p; Lbm q; Lbm y;
 Lbm z; Lcm d/1; Lgc b; Ob d

I: Nc a; Vnm b

US: Wc a/1; Wc c/5

Movements (i) and (ii)

GB: Cfm g; Ob a

Movement (i)

I: Fc c

14b E perchè non m'uccidete

E 15b

- (i) Duet: E perchè
- (ii) Solo: Forse vi mancan
- (iii) Solo: Morte mi fora
- (iv) Solo: Siatemi pur rubelle

Copies

I: Bc c; Bsp a

15 E spento l'ardore ch'il sen m'infiammò

E 16

- (i) Duet: E spento l'ardore
- (ii) Solo: Più non provo di Cupido
(v. 2: Quando carico di catene)
- (iii) Solo: Al lampo d'un bel guardo
- (iv) Duet: Io sprezzo lo strale

Main copy

D: Mbs e/7

Other complete copies

B: Bc b; Bc e/3
GB: Lbm l/1; Lcm d/1
US: Wc b; Wc c/6

Movement (i)

B: Bc e/4
GB: Lbm n/1

16 Forma un mare il pianto mio

E 17

- (i) Duet: Forma un mare
- (ii) Duet: Ho per vela la speranza
- (iii) Duet: Ma se sorgono funeste

Main copies

D: Mbs e/1
 GB: Lbm i/4

Other complete copies

A: Wn b
 B: Bc c; Bc e/2; Bc e/5; Bc e/7; Br a/3; Lc a; Lc b
 D: Mbs f/1; MUs a
 F: Pc e
 GB: Cfm a; Cfm f; Cfm l; Lam a; Lam e; Lbm c; Lbm d;
 Lbm l/2; Lbm n/3; Lbm y; Lcm d/2; Ob i
 I: Fc c; Nc a
 US: Wc a/1; Wc c/5

Movements (i) and (ii)

GB: Lbm q

Movements (ii) and (iii)

B: Bc b
 D: SWl a

Published in Hawkins, A General History of the Science and Practice of
Music (London, 1776), iv, p. 291

Fredde ceneri gradite

Original version of Saldi marmi: see no. 63(b)

17 Fulminate, saettate, luci belle

E 18

- (i) Duet: Fulminate
- (ii) Solo: Sono reo del vostro sdegno
(v. 2: All'hor quando voi m'amaste)
- (iii) Solo: Sia pur rigida la sorte
- (iv) Duet: Su ferite, pupillette

Main copy

D: Mbs e/7

Other complete copies

GB: Cfm 1; Lbm 1/1; Lcm d/1

US: Wc c/6

Movements (i) and (iv)

B: Bc e/4

GB: Lbm n/1

Movements (i), (ii) and (iii)

F: Pn b; Pn e

18a Gelosia, che vuoi da me

E 20a

- (i) Duet: Gelosia
- (ii) Solo: Tu d'amor sei nel bel cielo
- (iii) Solo: Che dunque più giri intorno al mio petto
- (iv) Duet: Sgombra dunque il mio seno

Main copies

D: Mbs e/7

GB: Lbm e/2

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/4

D: Mbs f/2; SHsk a/1
 F: Pc a/1
 GB: Cfm g; Lbm f/2; Lbm j; Lbm l/1; Lbm m/1; Lbm n/1;
 Lcm d/1; Ob g
 US: Wc a/2; Wc c/4

Movements (i) and (iv)

GB: Lbm z
 I: Vnm b

18b Gelosia, che vuoi da me

E 20b

- (i) Duet: Gelosia
- (ii) Solo: Tu d'amor
- (iii) Solo: Che dunque più giri
- (iv) Duet: Sgombra dunque il mio seno

Unique copy

B: Bc e/10

19 Gelosia, che vuoi da me

E 19

- (i) Duet: Gelosia
- (ii) Solo: Fuggi, vola, sparisci
- (iii) Solo: Ah no, mio cor, si soffra
- (iv) Duet: E pur dolce tornar in pace

Complete copies

B: Bc d; Bc e/2; Bc e/5; Bc e/7; Bc e/8; Bc f; Bc h; Lc b
 D: B d; Bds a; Mbs f/1
 F: Pc a/2; Pc e (two copies of movement iv)
 GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm k; Lbm l/2; Lbm m/1;
 Lbm n/3; Lbm y; Ob e; Ob f; Ob l
 I: Fc b
 US: AA a; Wc a/1; Wc c/2

Movements (i) and (iv)

B: Bc a
 GB: Cfm a; Er a; Lbm c; Lbm l/l; Lbm r; Lcm d/l; Lgc b
 I: Bc a; Nc a

Movement (iv)

GB: Lbm u
 I: Fc h

Published in DTB, vi/2 (Leipzig, 1905), p. 47

20 Già tu parti, io che farò

E 21

- (i) Duet: Già tu parti
- (ii) Duet: S'io vivo per mirarti
- (iii) Duet: Tu mi lasci, io che farò
- (iv) Duet: Se l'alma teco porti

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
 GB: Lbm e/1

Other complete copies

B: Br a/2
 D: Dlb c; SHsk a/2; SWl b
 F: Pc a/1
 GB: Lbm f/1; Lbm l/3; Lcm d/2
 US: Wc c/6

Movements (i) and (ii)

B: Bc e/6 (movements scattered)

D: Bds b; MÜs c
 GB: Lbm n/2 (movements scattered); Ob i; T a

Movement (i)

GB: Lbm m/2
 US: Wc c/1

Published in DTB, vi/2 (Leipzig, 1905), p. 117

21 Ho scherzato in verità

E 22

- (i) Duet: Ho scherzato
- (ii) Solo: Sai ben tu, caro tesoro
 D.C. Ho scherzato
- (iii) Solo: Sai ben tu che non poss'io
- (iv) Duet: Ch'io ti lasci, o questo no

Main copy

GB: Lbm e/2

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/8; Bc g; Br a/1
 D: Hs c; SHsk a/1
 F: Pc a/2
 GB: Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/4;
 Lbm v; Lcm d/2; Ob g
 US: Wc c/4

Movements (i) and (ii)

D: Mbs f/2; Mbs g; SWl b
 GB: Lcm a
 US: Wc a/2

22 Il mio seno è un mar di pene

E 23

- (i) Duet: Il mio seno
- (ii) Duet: Così va a chi al lampo
- (iii) Solo: Diemmi il fil, scaltra Arianna
- (iv) Solo: Che sarà mal gradita fedeltà

Main copy

GB: Lbm i/3

Other complete copies

B: Bc e/3
 GB: Lbm l/1; Lcm d/1
 US: Wc b; Wc c/6

Movements (i) and (ii)

B: Bc e/5
 GB: Lbm n/3

23 In amor chi vuol godere

E 24

- (i) Duet: In amor
- (ii) Solo: La costanza è un mero vitio
- (iii) Solo: Ogni bella che adorabile
- (iv) Duet: Credi a me, giovine amante

Main copy

GB: Lbm i/1

Other complete copies

B: Bc b; Bc e/3; Bc e/7; Br a/2
 D: BNms a
 GB: Cfm l; Lbm l/1; Lcm d/1; Ob h
 US: Wc c/5

Movements (i) and (iv)

B: Bc e/4
 GB: Lbm n/1

24 Inquieto mio cor, lasciami in pace

E 25

- (i) Duet: Inquieto mio cor
 (ii) Solo: Tu per infidi, insidiosi oggetti
 (iii) Solo: Più tranquillo è di te
 D.C. Inquieto mio cor
 (iv) Duet: Stelle ingiuste, amore ingrato

Main copy

I: Fc g

Other complete copies

B: Bc d; Bc e/2; Bc e/6; Bc e/7; Bc e/10; Bc f; Bc i/2
 D: B b; Dlb a; Dlb d; Hs a; Mbs f/1
 F: Pc a/2; Pc b; Pc d; Pc g; Pn b
 GB: Ckc a; Lam d; Lbm d; Lbm h; Lbm j; Lbm k; Lbm l/1;
 Lbm m/1; Lbm n/2; Lbm y; Lcm d/1; Ob g
 I: Bc b; Nc a
 US: AA a; AA b; Wc a/1; Wc b

Movements (i) and (iv)

B: Bc a; Lc a
 D: B a; Bds e; Hs d; MÜs a; MÜs b
 F: Pc c; Pc f
 GB: Cfm c; Cfm d; Lcm b; Lgc b
 I: Bc a; Fc c; Fc e; Nc d; Pca a/1; PAc a; Rsc a
 US: Wc c/2

Movement (i)

GB: Lbm c

Movement (iv)

B: Bc b
 D: SW1 a
 F: Pn e

Published in DTE, vi/2 (Leipzig, 1905), p. 39

25 Io mi parto, o cara

E 26

- (i) Duet: Io mi parto
- (ii) Solo: Che bagna acqua d'oblio
- (iii) Solo: Porto impresa una sembianza
- (iv) Solo: Ch'io tradisca, o bella
- (v) Solo: Occhi belli, con lume si vago
- (vi) Duet: Venga meco il pensier

Main copy

GB: Lbm i/7

Other complete copies

B: Bc e/2; Bc e/7; Bc e/10; Bc h
 D: B d
 GB: Cfm l; Lam b; Lam c; Lbm d; Lbm l/2; Lbm m/2; Lbm s;
 Lbm v; Lbm y; Lcm d/3
 US: Wc c/3

Movements (i) and (vi)

B: Bc e/5
 GB: Er a; Lbm n/3

26 Io mi rido de tuoi dardi

E 27

- (i) Duet: Io mi rido
 (ii) Duet: Il tuo vezzo prendo a gioco

Main copies

GB: Lbm i/7
 I: Fc g

Other complete copies

B: Bc b; Bc e/3; Bc e/7
 D: Dlb a
 GB: Cfm e; Lbm d; Lbm h; Lbm l/2; Lbm v; Lcm d/3; Ob i
 I: Bc a; Fc e

Movement (i)

B: Bc a; Bc c (second half only); Bc e/6; Bc e/9
 D: Mbs d
 GB: Cfm b; Cfm i; Cfm l; Lbm m/1; Lbm n/2; Lbm t
 I: Gi a (second half only); Nc b
 US: Wc c/1

Movement (ii)

B: Bc e/1
 D: Dlb d

27 Io voglio provar, io voglio

E 28

- (i) Duet: Io voglio provar
 (ii) Duet: Arderò, piangerò
 (iii) Solo: Sento a dire ch'è pazzia
 (iv) Solo: L'un si duol d'esser ferito
 D.C. Io voglio provar

Main copy

GB: Lbm i/3

Other complete copies

F: Pn c
GB: Lbm 1/1; Lcm d/1
US: Wc c/6

Movements (i) and (ii)

B: Bc e/5
GB: Lbm n/3

28 La fortuna su la ruota

E 30

- (i) Duet: La fortuna
(ii) Duet: E pur sempre penante
(iii) Solo: Già mai stabile la sorte
(v. 2: Hor pietoso et hor severo)
(iv) Solo: O inaudita ferità
D.C. La fortuna

Main copy

GB: Lbm i/1

Other complete copies

B: Bc b; Bc e/3; Br a/2
GB: Lbm 1/1; Lcm d/1
US: Wc b; Wc c/2

Movements (i) and (ii)

B: Bc e/4
GB: Lbm n/1

29 Labri belli, dite un pò

E 29

- (i) Duet: Labri belli
- (ii) Solo: Un lampo d'un riso
- (iii) Solo: Lascivetti, ah si, v'intendo

Main copy

GB: Lbm i/1

Other complete copies

B: Bc e/3; Br a/2
 GB: Lbm l/1; Lcm d/1
 US: Wc b; Wc c/6

Movement (i)

B: Bc e/4
 GB: Lbm n/1

30 Libertà! L'infelice umanità

E 32

- (i) Duet: Libertà
- (ii) Solo: Non può star chiuso il foco
- (iii) Solo: Ma che sogno o vaneggio
- (iv) Solo: Dolce, cara, ma fatale
 D.C. Libertà

Main copy

D: Mbs e/4

Other complete copies

B: Br a/3
 D: Dlb c
 F: Pc g; Pn b; Pn d
 GB: Lbm l/1; Lcm d/1

Movement (i)

B: Bc e/6

D: MÜs a; MÜs b

F: Pc e

GB: Cfm d; Lbm m/2; Lbm n/2

US: Wc c/1

Movements (ii) and (iii)

US: Wc c/6

Published in: Duetti del Sig.^r Agost.^o Stefani (London, 1787), p. 16
 (incomplete); La Fage, Essais de Diphthérogaphie Musicale (Paris,
 1864), pt. 2, p. 11.

31 Libertà! non posso soffrir

E 31

(i) Duet: Libertà

(ii) Solo: Belle luci, dolci labra

D.C. Libertà

(iii) Solo: Rigori dispreggi non legano

(iv) Duet: Quell'altiero sembiante

Main copies

D: Mbs e/1

GB: Lbm i/4

I: Fc g

Other complete copies

B: Bc e/3; Bc e/7; Bc g

D: B b; Bds a; Hs a

F: Pn c

GB: Cfm l; Lcm d/2; Ob h

I: Nc a

US: Wc c/4

Movements (i) and (iv)

B: Bc c; Bc e/6; Lc a
 D: MÜs a; MÜs b
 GB: Cfm d; Lbm n/2; Lbm u
 I: Bc a; Fc e; Fc h; Pca a/l

Movement (iv)

D: B a
 GB: Cfm i
 I: PAc a; Rsc a

32 Lilla mia, non vuoi ch'io pianga

E 33

- (i) Duet: Lilla mia
 - (ii) Solo: Ah tiranna, ah spietata
 - (iii) Solo: Voglio piangere, se credesci di morir
 - (iv) Solo: Lilla, voglio lagrimar
 - (v) Solo: Fa quanto sai
- D.C. Lilla mia

Main copies

D: Mbs e/5
 GB: Lbm i/5

Other complete copies

B: Br a/3
 D: Dlb a
 GB: Lbm d; Lbm l/2; Lcm d/2
 I: MÖe a
 US: Wc c/6

Movement (i)

A: Wn a
 B: Bc e/4
 D: Mbs a

GB: Cfm c; Cfm e; Lbm n/1; Lbm u; Lbm y; Lgc b
 I: Fc h
 US: Wc c/2

33 Luci belle, non tanta fretta

E 35

- (i) Duet: Luci belle
- (ii) Solo: Chi sarà ch'hoggi mi scampi
 (v. 2: Che farò se i vostri lampi)
 D.C. Luci belle
- (iii) Solo: Hor che prego più veloce
 D.C. Luci belle

Main copy

GB: Lbm i/1

Other complete copies

B: Br a/2
 D: BNms a
 GB: Lbm l/1; Lcm d/1
 US: Wc b; Wc c/6

Movement (i)

A: Wn a
 B: Bc e/4; Lc b
 D: Mbs a
 F: Pc e
 GB: Lbm n/1

Published in Reissmann, Allgemeine Geschichte der Musik, iii (Leipzig, 1864), p. 17.

34 Lungi dal idol mio(a)

E 36a

- (i) Duet: Lungi
- (ii) Duet: Nulla più mi ricrea
- (iii) Duet: In si misero stato
- (iv) Duet: Peggio far non mi può

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
 GB: Lbm e/1
 I: Fc f

Other complete copies

A: Wgm a (movement iv between movements i and ii)
 B: Bc a; Bc e/2; Bc e/6; Bc e/10; Bc f; Bc g; Br a/2
 D: B a; B b; B c; Bds b; Bds c; Bs a; Dlb c; Hs a; Hs d
 (movements scattered throughout volume); Mbs b; Mbs f/1;
 MŮs b; SHsk a/2; SWl b; SWl c
 F: Pc a/1; Pc b; Pc c; Pc d
 GB: Cfm c; Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm l/3;
 Lbm m/1; Lbm n/2; Lbm o; Lbm t; Lbm z; Lcm d/2; Ob i;
 Ouf a; T a
 I: Bc a; Fc a; Fc d; Gi a; Mc a; Nc a; Nc b; Nc c; Nc d;
 Nc e; Pca a/2; PAc a; Rso a; Rsc b; Rsc c; Vnm a;
 Vnm b; Vnm c; Vnm d
 US: Wc a/1; Wc c/3 (movements scattered)

Movements (i), (ii) and (iv)

D: Dlb e (movements scattered)

Movements (i), (ii) and (iii)

B: Bc e/9; Lc a

Movements (ii), (iii) and (iv)

D: Hs a (a second copy)

F: Pc b (a second copy)

Movements (i) and (ii)

D: Hs b

Movements (i) and (iii)

GB: Ob k

Movements (iii) and (iv)

GB: Lbm l/2; Lbm o (a second copy); Lcm d/3

I: Bc a (a second copy); Fc d (a second copy)

Movement (i)

D: Bds d

GB: Lbm u

Published in DTB, vi/2 (Leipzig, 1905), p. 77.

For Lungi dal idol mio(b) see duet 93.

35 M'hai da piangere un dì(a)

E 37a

- (i) Duet: M'hai da piangere
- (ii) Duet: Nega il premio a la mia fede
- (iii) Duet: Morirò, ma sempre amante
- (iv) Duet: Havran termine un dì forse
- (v) Duet: Con la speme del ristoro
- (vi) Duet: Morirò ma sempre amante

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3

GB: Lbm e/1

I: Fc f

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/5
 D: Mbs f/2; SHsk a/1; SWl a
 F: Pc a/1
 GB: Cfm f; Cfm h; Cfm i; Lam a; Lam e; Lbm f/2; Lbm j;
 Lbm l/1; Lbm m/1; Lbm n/3; Lbm q; Lbm y; Lcm d/1;
 Ob a; Ob d
 I: Fc e
 US: Wc a/2; Wc c/2

Movement (i)

GB: T a

Published in Ricci, *Antiche gemme italiane* (Milan, n.d.), p. 26.

37 Mia speranza illanguidita

E 38

- (i) Duet: Mia speranza
- (ii) Solo: Udite, o voi che in amoroso inferno
- (iii) Solo: Che mi giovo contento
 (v. 2: Che mi serv'il diletto)
- (iv) Solo: Filli, m'amasti, è vero
 D.C. Mia speranza

Main copies

D: Mbs e/5
 GB: Lbm i/5

Other complete copies

B: Bc b; Bc e/1
 D: Dlb a
 GB: Lcm d/2
 I: Fc b
 US: Wc c/6

Other complete copies

B: Bc g; Br a/2
 D: Bds b; Dlb c; SHsk a/2; SWl b
 GB: Lbm f/1; Lbm l/3; Lbm o; Lcm d/2
 I: Bc a
 US: Wc c/4

Movements (i), (ii) and (iii)

A: Wgm a
 B: Bc a; Bc e/6; Bc e/9; Bc f; Lc a
 D: B a; Mbs b; M'Us c
 F: Pc a/1; Pc c
 GB: Cfm b; Cfm d; Cfm i; Lbm m/1; Lbm n/2; Lbm t; Lbm u;
 Lbm z; Ob i; T a
 I: Gi a; Nc b; Pac a; Rsc a; Rsc c; Vnm a; Vnm b
 US: Wc c/1

Movement (i)

B: Bc c
 D: Dlb e

Published in DTB, vi/2 (Leipzig, 1905), p. 102.

For M'hai da piangere(b) see duet 94.

36 Mi voglio far intendere

E 40

- (i) Duet: Mi voglio
 (ii) Duet: Stento il dì, stento la notte
 D.C. Mi voglio

Main copies

D: Mbs e/7
 GB: Lbm e/2
 I: Fc g

Movement (i)

B: Bc e/4
 D: MŮs a
 GB: Lbm n/1

38 M'ingannasti, fanciullo bendato

E 39

- (i) Duet: M'ingannasti
 - (ii) Solo: Stolto cor, che facesti
 - (iii) Solo: Benche d'or sian
 - (iv) Solo: Mio cor, sò che dirai
 - (v) Solo: Fidatevi, amanti
- D.C. M'ingannasti

Main copies

D: Mbs e/5
 GB: Lbm i/5
 I: Fc g

Other complete copies

B: Bc g; Br a/3
 D: Bds a; Dlb a
 F: Pn b
 GB: Lcm d/2

Movements (i), (ii) and (iii)

B: Bc b
 I: Fc c
 US: Wc c/4

Movement (i)

B: Bc e/4
 GB: Lbm n/1
 I: Bc a; Fc e

Movements (iv) and (v)

I: Fc b

Published as 'Prithee leave me' in: Songs in the new opera call'd
Thomyris (London, [1707]), f. 12; Songs in the new opera of Thomiris
 (London, [1707]); Apollonian Harmony (London, [c. 1790]), iv, p. 28;
Social Harmony (London, [1817]), p. 160.

39 Navicella che t'en vai orgogliosa

E 41

- (i) Duet: Navicella
- (ii) Solo: Zeffiro lusinghier, cinto di rose
- (iii) Solo: E piacere il vedere
D.C. Navicella
- (iv) Solo: Se scendi a solcar l'onda
D.C. Navicella

Main copies

D: Mbs e/1
 GB: Lbm i/4

Other complete copies

B: Bc e/3; Bc e/7; Bc e/10; Bc g; Bc h; Br a/3
 D: B d
 F: Pn a; Pn d
 GB: Cfm l; Lam b; Lam c; Lbm y; Lcm d/2

Movement (i)

B: Bc e/5
 F: Pc f
 GB: Lbm n/3
 I: Fc i
 US: Wc c/4

40 Nel tempo ch'amai

E 42

- (i) Duet: Nel tempo
- (ii) Solo: Il desio mi fè languir
D.C. Nel tempo
- (iii) Solo: Gelosia mi tormentò
D.C. Nel tempo

Main copy

D: Mbs e/7

Other complete copies

B: Br b
 D: Mbs f/1
 GB: Cfm l; Lbm a; Lbm b; Lbm l/1; Lbm m/1; Lcm d/1
 US: Wc a/1

Movement (i)

B: Bc e/4
 D: Hs b
 GB: Lbm n/1; Ob b

Published in Recueil d'airs sérieux et à boire (Paris, 1707), p. 56 and
 in Recueil des meilleurs airs italiens (Paris, 1708), p. 369.

41 No, no, no, mai nol dirò

E 43

- (i) Duet: No, no, no
- (ii) Solo: Mirate, se volete
- (iii) Solo: Son piagato, già si sà
D.C. No, no, no
- (iv) Solo: Chiusa dentro del mio centro
(v. 2: Quel bel volto sempre accolto)
D.C. No, no, no

Main copy

GB: Lbm i/3

Other complete copies

GB: Lbm l/1; Lcm d/1

Movement (i)

B: Bc e/6

GB: Lbm m/2; Lbm n/2

US: Wc c/1

Movement (ii)

US: Wc c/6

Published in Fuller Maitland, Duetti da Camera (London, 1904), ii, p. 6.42 No, no, no, non voglio se devo amare

E 44

- (i) Duet: No, no, no
- (ii) Solo: Vada pur lungi da me
- (iii) Solo: Non mi lusinghi, no
- (iv) Duet: Mi pento d'amore nel core

Main copy

GB: Lbm i/1

Other complete copies

B: Bc e/3; Bc e/7

GB: Cfm l; Lbm l/1; Lcm d/1; Ob h

US: Wc c/5

Movement (i)

A: Wn a

B: Bc e/8
 D: Mbs a
 GB: Lbm m/2; Lbm n/4

Published in Fuller Maitland, Duetti da Camera (London, 1904), i, p. 9.

43 Non sò chi mi piagò E 45

- (i) Duet: Non sò
- (ii) Solo: Scorgo in fronte
- (iii) Solo: Amo un oggetto
 D.C. Non sò
- (iv) Duet: E vagante il mio pensiero

Main copy

I: Fc g

Other complete copies

B: Bc d; Bc e/2; Bc e/6; Bc e/7
 D: Mbs f/1
 F: Pc a/2; Pc g; Pn a
 GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm k; Lbm l/2; Lbm m/1;
 Lbm n/2; Lbm y; Lcm d/2
 US: AA a; Wc a/1; Wc c/2

Movements (i) and (iv)

B: Bc a; Bc f
 GB: Cfm c; Cfm e; Lbm c; Lbm o; Lgc a; Lgc b
 I: Bc a; Fc e

44 Non te lo dissi o core

E 46

- (i) Duet: Non te
- (ii) Solo: Fa buon dire che sono contenti
(v. 2: Come stolto un amante)
- (iii) Solo: Co' suoi lacci il dio
D.C. Non te

Main copy

GB: Lbm i/1

Other complete copies

B: Br a/2
 F: Pn c
 GB: Lbm l/1; Lcm d/1
 US: Wo c/6

Movement (i)

B: Bc e/4
 GB: Lbm n/1

Published in Recueil d'airs serieux et a boire (Paris, 1707), p. 118 and
 in Recueil des meilleurs airs italiens (Paris, 1708), p. 381.

45 Non ve ne state a ridere

E 47

- (i) Duet: Non ve ne state
- (ii) Duet: Van girando intorno al core
- (iii) Duet: Si faranno a poco a poco

Main copy

GB: Lbm e/2

Other complete copies

B: Bc a; Bc e/5; Br a/1; Lc a
 D: Mbs f/2; SHsk a/1
 F: Pc a/1

GB: Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/3;
Lcm d/2; Ob g

I: Vnm c

US: Wc a/2; Wc c/4

Movements (i) and (ii)

B: Lc b

Movement (ii)

B: Bc e/1

D: Dlb b

46a Occhi belli, non più

E 49a

- (i) Duet: Occhi belli
- (ii) Solo: Renditi omai mio core
- (iii) Solo: Perchè lumi bugiardi
- (iv) Duet: Occhi pietà, tanto crudeli più

Main copies

D: Mbs e/2

GB: Lbm e/1

I: Fc f

Other complete copies

B: Br a/1

D: Dlb c; SHsk a/2; SWl b

F: Pc a/1

GB: Lbm f/1; Lbm l/3; Lcm d/2; Ob i; T a

Movements (i) and (iv)

D: MÜs c

F: Pc c

GB: Cfm d; Lbm z

I: Bc a; Nc a; Rsc o; Vnm b
 US: Wc c/2

Movement (iv)

GB: Lbm o

Movement (ii)

US: Wc c/6

46b Occhi belli non più

E 49b

- (i) Duet: Occhi belli
- (ii) Solo: Renditi omai mio core
- (iii) Solo: Perchè lumi bugiardi
- (iv) Duet: Occhi pietà, tanto crudeli più

Complete copies

B: Bc i/2; Lc b
 D: Bds a; Mbs b
 F: Pc e
 I: MOe a

Movements (i) and (iv)

D: MÜs a
 I: Fc c; Fc i

Movement (iv)

B: Bc b
 D: SWl a
 I: Pca a/2

47a Occhi perchè piangete

E 50a

- (i) Duet: Occhi perchè piangete
 (ii) Duet: Dal vostro pianto amaro

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
 GB: Lbm e/1
 I: Fc f

Other complete copies

A: Wgm a
 B: Bc a; Bc e/2; Bc e/6; Bc e/9; Bc f; Bc i/2; Br a/1
 D: B a; B b; B c; Bds b; Bds c; Bs a; Dlb c; Dlb e; Hs a;
 Hs b (two copies); Hs d; Mbs b; Mbs f/1; MÜs a; MÜs b;
 SHsk a/2; SWl b; SWl c
 F: Fc a/1; Fc b; Fc c; Fc d; Fc e
 GB: Cfm c; Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm l/1;
 Lbm l/2; Lbm m/1; Lbm n/2; Lbm o; Lbm s; Lbm t; Lbm u;
 Lcm c; Lcm d/1; Ob c; Ob k; Ouf a; T a
 I: Bc a (two copies); Bc b; Fc a; Fc b; Fc d; Fc h; Gi a;
 Mc a; Nc a; Nc b; Nc c; Nc d; Pca a/1; Pca a/2; PAC a;
 Rsc a; Rsc b; Rsc c; Vnm c; Vnm d;
 US: Wc a/1; Wc c/2

Published in: Bailleux, Nouveaux Solfeges d'Italie (Paris, n.d.), p. 214;
Auswahl Vorzüglicher Musik-werke. Zweite Sammlung, Erste Lieferung
 (Berlin, 1842), p. 11; DTB, vi/2 (Leipzig, 1905), p. 86; Schering,
Geschichte der Musik in Beispielen (Leipzig, 1931), p. 335; Jakoby, The
Cantata (Cologne, 1968), p. 47.

47b Occhi perchè piangete

E 50b

- (i) Duet: Occhi perchè piangete
 (ii) Duet: Dal vostro pianto amaro

Copies

B: Lc b
 D: MÜs a
 F: Pc e
 GB: Lbm k; Lbm m/2
 I: Pc i; MOe a; Pca a/2; PAc a
 US: Wc c/1

48 Oh! che voi direste bene

E 51

- (i) Duet: Oh! che voi
 (ii) Solo: Crede ogn'uno che degl'amanti
 (v. 2: Crede ogn'uno che sia pazzia)
 (iii) Solo: Come fuggir quel guardo
 D.C. Oh! che voi

Main copies

D: Mbs e/5
 GB: Lbm i/5

Other complete copies

GB: Lbm d; Lbm1/2; Lcm d/2
 I: MOe a
 US: Wc c/6

Movement (i)

B: Bc e/4
 GB: Lbm n/1

49 Parlo e rido con questa e quella

E 52

- (i) Duet: Parlo e rido
- (ii) Duet: Molte che non dovrian
- (iii) Duet: Ho l'amore per ogni loco
- (iv) Duet: Son creduto verace

Main copy

GB: Lbm i/3

Other complete copies

B: Bc b; Bc e/3; Bc e/7
 D: BNms a
 GB: Lbm l/1; Lcm d/1; Ob i
 US: Wc c/5

Movements (i) and (ii)

B: Bc e/8
 GB: Cfm l; Lbm n/4

50 Più non amo e non vaneggio

E 53

- (i) Duet: Più non amo
 - (ii) Solo: Più non credo a le calme ridenti
 (v. 2: Più non credo ad aure gradite)
 - (iii) Solo: Porta lungi dal mio sen
 (v. 2: Vanne pur co' tuoi piacer)
- D.C. Più non amo

Main copy

D: Mbs e/7

Other complete copies

GB: Cfm l; Lbm l/1; Lcm d/1
 US: Wc c/6

Movement (i)

B: Bc e/4
GB: Lbm n/1

51 Placidissime catene, rallentarvi è crudeltà

E 54

- (i) Duet: Placidissime catene
(ii) Duet: Affanni, pene e guai

Main copies

D: Mbs e/4
I: Fc g

Other complete copies

A: Wgm a
B: Bc a; Bc b; Bc e/2; Bc e/6; Bc e/7; Bc e/9; Bc i/1;
Br a/3
D: B a; B b; Bds a; Bds c; Bs a; Dlb a; Dlb e; Hs a;
Hs b; Mbs f/1; MŮs a; MŮs b; SWl a; SWl c
F: Pc c; Pc d; Pc e; Pc g; Pn c
GB: Cfm c; Cfm d; Cfm i; Cfm l; Er a; Lbm c; Lbm d;
Lbm g; Lbm l/1; Lbm m/1; Lbm n/2; Lbm o; Lbm t;
Lbm x; Lcm c; Lcm d/1; Ob i
I: Bc a (two copies); Fc b; Fc d; Fc e; Gi a; Nc a; Nc b;
Nc c; Nc d; Pca a/1; Pca a/2; PAc a; Rsc a; Rsc c;
Vnm c; Vnm d
US: Wc a/1; Wc c/3

Movement (ii)

F: Pc f
US: Wc c/2

Published in: Bailleux, Nouveaux Solfeges d'Italie (Paris, n.d.), p. 224;
Duetti del Sig.^r Agost.^o Stefani (London, 1787), p. 1; Choron, Principes

de composition des Ecoles d'Italie (Paris, 1808), iii, p. 261; DTB, vi/2 (Leipzig, 1905), p. 7.

52 Porto l'alma incenerita

E 55

- (i) Duet: Porto l'alma
- (ii) Solo: Fiamme ch'il sen m'ardete
- (iii) Solo: Così Filli mirando
- D.C. Porto l'alma

Main copies

D: Mbs e/8
GB: Lbm i/7

Other complete copies

B: Bc e/3; Bc e/7; Bc i/2
D: Bds a; Dlb a
GB: Cfm l; Lbm d; Lbm h; Lbm k; Lbm l/2; Lbm v; Lcm d/2;
Ob i
US: Wc c/5

Movement (i)

B: Bc e/6
D: Dlb d; MÜs a
GB: Cfm a; Lbm n/2
I: Fc i

53a Pria ch'io faccia altrui palese

E 57a

- (i) Duet: Pria ch'io faccia
- (ii) Duet: Ch'io riveli quello strale

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6

GB: Lbm e/2

I: Fc f

Other copies (all complete)

B: Bc a; Bc e/2; Bc e/8 (two copies); Br a/1; Lc a

D: Dlb c; Mbs b; Mbs f/1; SHsk a/1; SWl b

F: Pc a/2

GB: Cfm d; Cfm f; Cfm h; Cfm i; Ckc a; Lam a; Lam d;
 Lam e; Lbm f/1; Lbm j; Lbm l/1; Lbm m/1; Lbm n/4;
 Lbm o; Lbm q; Lbm y; Lbm z; Lcm d/1; Lgc b; Ob d

I: Bc a; Vnm b; Vnm c

US: Wc a/1; Wc c/5

Published in DTB, vi/2 (Leipzig, 1905), p. 70.

53b Pria ch'io faccia altrui palese

E 57b

- (i) Duet: Pria ch'io faccia
- (ii) Duet: Ch'io riveli quello strale
- (iii) Duet: Ch'io mai scopra la sembianza

Copies

B: Lc b

D: MÜs a

F: Pc e

I: MOe a; Nc a; Pca a/2

54 Quando mai verrà quel dì

E 58

- (i) Duet: Quando mai
- (ii) Solo: Han le tue labbra
- (iii) Solo: Ah si, ti veggio
- (iv) Duet: Apriti o bella bocca

Complete copies

B: Bc d; Bc e/2; Bc e/5; Bc e/7; Bc e/8; Bc f
 D: B d; Bds a; Hs b; Mbs f/2
 F: Pc a/2; Pc g
 GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm k; Lbm l/1; Lbm m/1;
 Lbm n/3; Lbm y; Lcm d/1; Ob c; Ob l
 I: Fc b; Fc i
 US: AA a; Wc a/2; Wc c/2; Wc c/5

Movements (i) and (iv)

B: Bc a; Bc i/1
 GB: Cfm a; Lgc b
 I: Nc a

55 Quando ti stringo, o cara

E 59

- (i) Duet: Quando ti stringo

Copies (all complete)

B: Bc e/2; Bc e/6
 D: B a; Dlb a; Hs d; Mbs f/1; MÜs c
 F: Pc c
 GB: Cfm d; Cfm i; Lbm l/2; Lbm m/2; Lbm n/2; Lcm d/3
 I: Nc d; PAc a; Rsc a
 US: Wc a/1; Wc c/3

56a Quanto care al cor voi siete

E 60a

- (i) Duet: Quanto care
- (ii) Duet: Adorati miei tormenti
- (iii) Duet: Vivi dunque incatenato

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6
 GB: Lbm e/2
 I: Fc f

Other complete copies

B: Bc a; Bc d; Bc e/2; Bc e/8; Bc f; Br a/3; Lc a
 D: Mbs b; Mbs f/1; SHsk a/1; SWl b
 F: Pc a/2
 GB: Cfm h; Cfm i; Ckc a; Lam d; Lbm f/1; Lbm j; Lbm l/1;
 Lbm m/1; Lbm n/4; Lbm o; Lbm y; Lcm d/1; Lgc b; Ob e;
 Ob f
 I: Bc a
 US: Wc a/1; Wc c/5

Movement (i)

GB: Lbm s

First four bars in D: MÜs c56b Quanto care al cor voi siete

E 60b

- (i) Duet: Quanto care
- (ii) Solo: Da bianca man formate
- (iii) Duet: Adorati miei tormenti
- (iv) Solo: E nel mio laberinto
- (v) Duet: Vivi dunque incatenato

Copies

B: Lc b
 D: MÜs a
 F: Pc e
 GB: Cfm d
 I: MOe a; No a

57 Quest'è l'ultima per me

E 61

- (i) Duet: Quest'è l'ultima
- (ii) Solo: Mi bastò quanto penai
 D.C. Quest'è l'ultima
- (iii) Solo: Da miei martir crudeli
- (iv) Solo: Tiranna bellezza
 D.C. Quest'è l'ultima

Main copies

D: Mbs e/5
 GB: Lbm i/5

Other complete copies

B: Bc b; Bc g
 GB: Lcm d/2
 I: Fc c
 US: Wc c/4

Movements (i) and (ii)

D: SWl a

Movement (i)

A: Wn a
 B: Bc e/4
 D: Mbs a
 GB: Lbm n/1

58 Questo fior che involo al prato

E 62

- (i) Duet: Questo fior
- (ii) Solo: Crudelissima Clori, queste glebe
- (iii) Solo: Scota la face ardente
- (iv) Duet: Quest'è Clizia innamorata

Main copy

I: Fc f

Other complete copies

B: Bc d; Bc e/2; Bc e/5; Bc e/7; Bc e/8; Bc f; Bc g;
 Br a/1

D: B d

F: Pc a/2; Pc g; Pn c

GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm n/3; Lbm y; Ob e; Ob f

US: AA a; Wc c/2

Movements (i), (ii) and (iv)

GB: Lbm m/1

Movements (i) and (iv)

B: Bc a

D: Hs b (movement i lacks opening); Mbs b; Mbs f/2

F: Pc f

GB: Lbm l/1; Lbm o; Lcm d/1; Lgc b; Ob a

I: Bc a; Nc a

US: Wc a/2

59 Ravvediti, ravvediti mio core

E 63

- (i) Duet: Ravvediti
- (ii) Duet: Non han forza i miei lamenti
- (iii) Duet: Se a morire mi condanna

Main copies

D: Mbs e/2
GB: Lbm e/1

Other complete copies

A: Wn a
B: Bc e/2; Bc g; Br a/1
D: Bds b; Mbs a; Mbs f/1; SHsk a/2; SWl b
F: Pc a/1; Pc e
GB: Cfm d; Cfm f; Cfm j; Er a; Lam a; Lam e; Lbm f/1;
Lbm l/3; Lbm m/1; Lbm n/4; Lbm q; Lbm y; Lbm z;
Lcm d/2; Ob d; T a
I: Nc a; Rsc c; Vnm b; Vnm c
US: Wc a/1; Wc o/2

Movements (i) and (ii)

GB: Cfm c; Lgc b; Ob j

Movements (i) and (iii)

B: Lc b

Movement (iii)

B: Bc e/8

60a Ribellatevi, o pensieri

E 64

- (i) Duet: Ribellatevi
(ii) Solo: Se perdei per infida bellezza
(v. 2: Di schernirmi hai finito Cupido)
D.C. Ribellatevi

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6

GB: Lbm e/2

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/8; Bc i/1

D: Mbs f/2; SHsk a/1; SWl b

F: Pc a/2

GB: Cfm f; Cfm h; Ckc a; Lam a; Lam d; Lam e; Lam f; Lbm f/2;
 Lbm j; Lbm l/1; Lbm m/1; Lbm n/4; Lbm y; Lcm d/1; Ob d;
 Ob j

US: Wc a/2; Wc c/5

Movement (i)

A: Wn a

D: Dlb a; Mbs a

GB: Cfm a; Cfm i; Lbm q; Lgc b

I: Nc a

60b Ribellatevi, o pensieri

(i) Duet: Ribellatevi

Unique Copy

F: Pn b

61a Rio destin che a tutte l'ore

E 65a

- (i) Duet: Rio destin
 (ii) Duet: Ma per più lungo stento
 (iii) Duet: Un inferno di sciagure
 (iv) Duet: Ma la mia fiera sorte

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3

GB: Lbm e/1

I: Fc f

Other complete copies

B: Bc e/2; Bc i/2; Br a/2

D: B a; B b; Bds c; Bs a; Dlb c; Dlb e (movements scattered throughout volume); Mbs f/1; MÜs b; SHsk a/2; SWl b; SWl c

F: Pc a/1; Pc o

GB: Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm l/3; Lbm o (two copies); Lcm d/2; Ob i; Ob k

I: Bc a (two copies); Fc d; Nc c; Nc d; Pca a/1; PAc a; Rsc a; Vnm c; Vnm d

US: Wc a/1; Wc c/2

Movements (i), (ii) and (iii)

A: Wgm a

B: Bc e/6

D: Hs a; Hs d; Mbs b

GB: Cfm c; Lbm n/2; Lbm t (movement iii separated from others)

I: Nc b (as GB: Lbm t)

Movements (i) and (ii)

B: Bc a; Bc e/9; Bc f

D: Bds b

F: Pc b; Pc d

GB: Cfm b; Lbm m/1; T a

I: Rsc c

Movements (iii) and (iv)

B: Bc c

Movement (iii)

GB: Lbm m/2

Movement (i)

I: Gi a; Mc a

Published in DTB, vi/2 (Leipzig, 1905), p. 110.61b Rio destin che a tutte l'ore

E 65b

- (i) Duet: Rio destin
- (ii) Duet: Ma per più lungo
- (iii) Duet: Un inferno di sciagure

Copies

B: Lc b

F: Pc e

Movements (i) and (iii)

GB: Lbm m/2 (movements scattered)

Movement (i)

US: Wc c/1

62a Saldi marmi che coprite

E 66

- (i) Duet: Saldi marmi
- (ii) Duet: Deggio al nuovo desire
- (iii) Solo: Così Fille dicea
- (iv) Duet: Incostanza, e che pretendi
- (v) Duet: Voi frattanto, occhi lucenti

Main copies

D: Mbs e/2
 GB: Lbm e/1
 I: Fc f

Other complete copies

B: Bc e/8; Br a/1
 D: Dlb c; SHsk a/2; SWl b
 GB: Cfm f; Cfm k; Lam a; Lam e; Lbm f/1; Lbm l/3; Lbm n/4;
 Lbm w; Lbm y; Lcm d/2; Mp a; Ob d; T a
 I: Vnm c; Vnm d

Movements (i), (ii), (iv) and (v)

A: Wgm a; Wn a
 B: Bc b (movements iii and iv separated from movements i and ii)
 D: Mbs a; MÜs a; MÜs b
 F: Pc a/1; Pc e
 GB: Cfm d; Cfm j; Lbm z
 I: Fc c; Fc h; Nc a; Pca a/2; Vnm b

Movements (i), (ii), (iii) and (iv)

D: MÜs o
 GB: Lbm m/1

Movements (i), (ii) and (v)

I: Nc d

Movements (i), (ii) and (iv)

B: Lc b
 F: Pc c
 GB: Lbm o (movement i separated from others); Lbm q; Lbm u
 I: Bc a (as GB: Lbm o)

Movements (i), (ii) and (iii)

B: Bc e/2

D: Mbs f/1
 US: Wc a/1

Movements (iv) and (v)

B: Bc e/3
 D: Mbs f/2
 US: Wc a/2; Wc c/3

Movements (i) and (ii)

B: Bc f
 D: Hs b
 GB: Lbm c

Movement (i)

D: SWl a

Movement (v)

F: Pc d
 GB: Lcm c

Published in: Bailleux, Nouveaux Solfeges d'Italie (Paris, n.d.), p. 235
 (movement v only); DTB, vi/2 (Leipzig, 1905), p. 56.

62b Fredde ceneri gradite (original version of Saldi marmi)

- (i) Duet: Fredde ceneri
- (ii) Duet: Deggio al novello foco
- (iii) Duet: Saldi marmi che coprite
- (iv) Duet: Deggio al nuovo desire
- (v) Duet: Incostanza, e che pretendi
- (vi) Duet: Voi fra tanto

Unique copy

D: MÜs a

63 Sia maledetto Amor

E 67

- (i) Duet: Sia maledetto
- (ii) Duet: Se pietosa fosse almeno
D.C. Sia maledetto
- (iii) Duet: Se tal hor nel mio tormento
D.C. Sia maledetto

Main copies

GB: Lbm e/2
I: Fc f

Other complete copies

B: Bc a; Bc e/3; Bc e/4; Br a/2
D: Mbs f/2; SHsk a/1
F: Pc a/1
GB: Cfm h; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/1; Lbm o;
Lcm d/2; Ob g
I: Bc a
US: Wc a/2; Wc c/4

Movements (i) and (ii)

D: Mbs b
GB: Cfm e

64 Siete il più bizzarro umore

E 68

- (i) Duet: Siete il più
- (ii) Solo: Il penare per amore
- (iii) Solo: Ma sentite a miei tormenti
D.C. Siete il più

Main copy

D: Mbs e/4

Other complete copies

B: Bc b; Bc e/3; Br a/2
 GB: Lbm l/1; Lcm d/1
 I: MOe a
 US: Wc b; Wc c/6

Movement (i)

B: Bc e/4
 GB: Lbm n/1

65 Sol negl'occhi del mio bene

E 69

- (i) Duet: Sol negl'occhi
- (ii) Solo: Filli crudele, oh Dio
- (iii) Solo: Ma se nel tuo bel viso
- (iv) Duet: Chi vedesse la beltà

Main copy

GB: Lbm i/7

Other complete copies

B: Bc e/2; Bc e/7; Bc i/2; Br a/2; Lc b
 D: Bds a; Dlb d; Hs b
 F: Pc e
 GB: Cfm l; Lbm d; Lbm h; Lbm k; Lbm l/2; Lbm m/2; Lbm v;
 Lcm d/2; Ob c; Ob h
 I: Fc b
 US: Wc c/1

Movements (i) and (iv)

B: Bc e/6
 D: Dlb a; Mbs f/1; MÜs a; MÜs b
 GB: Cfm d; Er a; Lbm n/2
 I: Fc i
 US: Wc a/1

66 Su ferisci alato arciero

E 70

- (i) Duet: Su ferisci
 (ii) Solo: Che tormento può dar un guardo
 (v. 2: Qual martire può dar quel seno)
 D.C. Su ferisci

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6
 GB: Lbm e/2

Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/8
 D: Dlb c; Mbs f/2; SHsk a/1; SWl b
 F: Pc a/1
 GB: Cfm f; Cfm g; Lam a; Lam e; Lbm f/2; Lbm j; Lbm l/1;
 Lbm m/1; Lbm n/4; Lbm q; Lbm v; Lbm y; Lcm d/1; Ob e;
 Ob f
 US: Wc a/2; Wc c/5

Movement (i)

A: Wn a
 D: Mbs a
 GB: Cfm a; Cfm i

Published in Fuller Maitland, Duetti da Camera (London, 1904), i, p. 1.

67a Tengo per infallibile

E 71a

- (i) Duet: Tengo
- (ii) Duet: Spargo dai mesti lumi
- (iii) Solo: Infocati sospiri s'en volano
- (iv) Duet: E mormoran ch'è lieve

Main copies

GB: Lbm e/2
I: Fc g

Other complete copies

B: Bc a; Bc e/2; Bc e/4; Br a/2
D: Dlb c; Mbs f/1; SHsk a/1
F: Pc a/1
GB: Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/1; Lbm v;
Lcm d/2; Ob e; Ob f
US: Wc a/1; Wc c/3

Movements (i), (ii) and (iv)

B: Bc f
GB: Cfm d; Lbm z
I: Vnm b

Movement (i)

GB: Lbm u

Published in DTB, vi/2 (Leipzig, 1905), p. 21.

67b Tengo per infallibile

E 71b

- (i) Duet: Tengo
- (ii) Duet: Spargo dai mesti lumi
- (iii) Solo: Infocati sospiri s'en volano
- (iv) Duet: E mormoran ch'è lieve
- (v) Solo: Onde da miei sospiri

Main copy

GB: Ob j

Movements (i), (ii) and (iv)

A: Wn a

D: Mbs a

68 Tien m'il cor la gelosia

E 72

(i) Duet: Tien m'il cor

(ii) Duet: Così nell'alma mia

(iii) Solo: Son ridotta ad haver in petto

(iv) Solo: Gelosia, deh, per mercè

D.C. Tien m'il cor

Main copy

GB: Lbm i/3

Other complete copies

B: Bc e/3

GB: Lbm l/1; Lcm d/1

US: Wc b

Movements (i) and (ii)

B: Bc e/8

GB: Cfm i; Lbm m/2; Lbm n/4

US: Wc c/1

Movement (iii)

US: Wc o/6

69a Torna a dar vita al core

E 73a

- (i) Duet: Torna a dar
- (ii) Solo: Aure instabili, deh narrate
- (iii) Solo: Calde lagrime che da un core
- (iv) Duet: Riedi dunque o mio bel sol

Main copies

D: Mbs e/5

GB: Lbm i/5

Other complete copies

B: Bc i/2

D: Bds a; Dlb a

F: Pn b

I: Bc b

Movements (i) and (iv)

B: Bc e/4

GB: Lbm n/1

69b Torna a dar vita al core

E 73b

- (i) Duet: Torna a dar
- (ii) Solo: Aure instabili
- (iii) Solo: Calde lagrime
- (iv) Duet: Riedi dunque

Copies

GB: Lbm k; Lcm d/2

US: Wc c/6

70a Troppo cruda è la mia sorte

E 74a

- (i) Duet: Troppo cruda
- (ii) Duet: Passo i giorni e gl'anni
D.C. Troppo cruda

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
GB: Lbm e/1

Other copies (all complete)

B: Bc e/3; Bc e/8; Br a/1
D: B a; Dlb c; Hs d; Mbs f/2; MÜs a; MÜs b; MÜs c; SW1 b
F: Pc a/1
GB: Cfm d; Cfm i; Lbm f/1; Lbm l/3; Lbm m/2; Lbm n/4; Lbm o;
Lbm u; Lbm z; Lcm d/2; Ob i; T a
I: Bc a; PAc a; Rsc a; Rsc c; Vnm b; Vnm c; Vnm d
US: Wc a/2; Wc c/1

Published in: DTB, vi/2 (Leipzig, 1905), p. 94; Riemann, Musikgeschichte in Beispielen (Leipzig, 1912), p. 222.

70b Troppo è cruda la mia sorte

E 74b

- (i) Duet: Troppo è cruda
- (ii) Duet: Passo i giorni
D.C. Troppo è cruda

Copies

B: Bc e/10
GB: Lam b; Lam c; Lbm k; Lbm o; Lbm y
I: Bc a; Bc c; Bsp a

71 Tu m'aspettasti al mare

E 75

- (i) Solo: Tu m'aspettasti
- (ii) Solo: O dio, qual nuovo inganno
- (iii) Duet: Conducetemi verso il porto

Main copy

GB: Lbm i/7

Other complete copies

B: Bc e/2; Bc e/7; Bc e/10
 D: B d
 GB: Cfm l; Lam b; Lam c; Lbm d; Lbm l/2; Lbm v; Lbm y;
 Lcm d/3
 I: Fc b
 US: Wc c/3; Wc c/6

Movement (iii)

D: Mbs e/8 (fragment)
 GB: Cfm a; Lbm m/2; Lbm u (two copies)
 I: Fc h

Movement (iii) used as last movement of Che sarà di quel pensiero

B: Bc e/8; Bc f
 GB: Lbm n/4; T c

72 Turbini tempestosi spinsero Enea

E 76

- (i) Solo: Turbini tempestosi
- (ii) Solo: Chi desia serena pace
- (iii) Solo: Animoso nocchiero
- (iv) Solo: Frema stolto e furibonda
- (v) Duet: Agl'affanni degl'amanti

Main copy

D: Mbs e/4

Other complete copies

B: Bc e/6
 D: Dlb c
 F: Pn c
 GB: Lbm l/1; Lbm m/2; Lbm n/2; Lcm d/1
 US: Wc b; Wc c/6

Movement (v)

D: MÜs b
 F: Pc f
 GB: Cfm d
 I: Fc i

73 Vo dicendo al mio pensiero

E 77

- (i) Duet: Vo dicendo
 (ii) Solo: No, no, ritorna, o caro
 (iii) Solo: Ma tu pensier rubello
 (iv) Duet: Compatite o seguaci d'amore

Main copy

D: Mbs e/4

Other complete copies

B: Bc e/3; Bc e/5
 GB: Lbm l/1; Lbm m/2; Lbm n/3; Lcm d/1; Ob j
 US: Wc b; Wc c/1

Movements (i) and (iv)

D: MÜs a
 GB: Cfm a
 I: Nc a

Movement (iv)

B: Bc b
 D: SWl a
 I: Fc c

74 Voi ve ne pentirete

E 78

- (i) Duet: Voi ve ne
- (ii) Solo: Saprò trarmi dal seno
- (iii) Duet: Non han le catene
- (iv) Solo: Ma che parlo begl'occhi
- (v) Duet: Non pensar di mutar sorte

Main copy

D: Mbs e/4

Other complete copies

B: Bc e/3; Bc e/5; Bc g; Lc b
 D: Bds a
 F: Pc e
 GB: Lbm k; Lbm l/1; Lbm m/2; Lbm n/3; Lcm d/1
 I: Bc b
 US: Wc c/1

Movements (i), (iii) and (v)

D: MŮs a
 GB: Cfm a

75a Vorrei dire un non sò che

E 79a

- (i) Duet: Vorrei dire
- (ii) Solo: Udite mai più strano caso
- (iii) Solo: Quando lontan da voi
- (iv) Duet: Quante volte mi propongo

Main copy

GB: Lbm e/1

Other complete copies

B: Bc e/2; Bc e/5; Bc g; Br a/1
 D: Bds b; Dlb c; Mbs f/1; MÜs c; SHsk a/2; SWl b
 F: Pc a/1
 GB: Cfm f; Lam a; Lam e; Lbm f/1; Lbm 1/3; Lbm m/1; Lbm n/3;
 Lbm y; Lcm d/2; Ob b; Ob c; T a
 US: Wc a/1; Wc c/3

Movements (i) and (iv)

B: Lc a; Lc b
 GB: Cfm d; Er a; Lbm q
 I: Nc a

Movement (i)

D: Hs b
 GB: Ob a
 I: Vnm c

75b Vorrei dire un non sò che

E 79b

- (i) Duet: Vorrei dire
- (ii) Solo: Udite mai più strano caso
- (iii) Duet: Io v'amo, io v'amo, si, si
- (iv) Solo: Quando lontan da voi
- (v) Duet: Quante volte mi propongo

Complete copies

F: Pn b; Pn e

Movements (i), (iii) and (v)

I: Fc c

Movements (i) and (iii)

D: SW1 a

Movement (i)B: Bc b

(b) Duets with instrumental accompaniment76 Corri all'armi

E 80

- (i) Solo: Corri all'armi
- (ii) Duet: v.1: Pensa o core a la dolce libertà
Ritornello
v.2: Non t'inganni vana speme
Ritornello
- (iii) Solo: Vieni alato fanciul, vibra la face
- (iv) Solo: Ritornello
v.1: Tempri Vulcano fulmini al cor
Ritornello
v.2: Prestiti Giove folgori sarò
- (v) Duet: Voi a cui per un bel volto

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/2

US: Wc c/6

Movement (ii), v. 1 and movement (v)

B: Bc e/6

GB: Lbm n/2

77 D'un faggio all'ombra assiso

E 83

- (i) Sinfonia
- (ii) Solo: D'un faggio all'ombra
- (iii) Duet: Ritornello
 v.1: Luci belle e dove siete
 [Ritornello]
 v.2: Biondi crini e dove state
 Ritornello
- (iv) Solo: Chi crederia già mai
- (v) Solo: v.1: Che rimedio è'l star distante
 Ritornello
 v.2: Chi provò la lontananza
 Ritornello
- (vi) Solo: Ma voi del mio dolore
- (vii) Duet: v.1: Sì, sì, sì ch'io voglio amarvi
 v.2: No, no, no, non vuò lasciarvi

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/3

US: Wc c/6

Movements (iii) and (vii) (first verses only)

B: Bc e/4

GB: Lbm n/1

78 Fuggi da questo seno

E 81

- (i) Sinfonia
- (ii) Solo: Fuggi, fuggi, fuggi
- (iii) Solo: **【Ritornello】** ('Bourée')
- v.1: Vendetta offeso core
Ritornello
- v.2: D'amore io già mi rido
Ritornello
- (iv) Duet: Pera Clori
Ritornello ('Menùet')
- (v) Solo: Lasso che far degg'io
- (vi) Solo: Ritornello
- v.1: Resta pur amore nel core
Ritornello
- v.2: Cloride t'adoro, mi moro
- (vii) Duet: Clori mia dunque mercè

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/2

US: Wc c/6

Lacking sinfonia and ritornellos

F: Pn c

Movements (iv) and (vii)

GB: Lbm n/3

Movement (iv)

B: Bc e/5

79 Senti Filli spietata

E 82

- (i) Sinfonia
- (ii) Solo: Senti Filli spietata
- (iii) Duet: Ritornello
 - v.1: Quel bel foco ch'hai ne'lumi
Ritornello
 - v.2: Quelle rose ch'hai su'l labbro
Ritornello
- (iv) Solo: Sprezzami, fuggimi, quanto sai
- (v) Duet: Cessa Filli vezzosetta

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/3

US: Wc c/6

Movement (iii), v. 1 and movement (v)

B: Bc e/4

GB: Lbm n/1

80 S'intimi guerra a la beltà

E 84

- (i) Solo: S'intimi guerra
- (ii) Duet: La ragion mi porge l'armi
- (iii) Solo: Ritornello ('Menüet')
- v.1: Su pugnate guerrieri pensieri
Ritornello
- v.2: Su fuggite sospiri martiri
Ritornello
- (iv) Solo: Dite ch'elegga il campo
- (v) Duet: Che pace, che tregua
- Solo: Non tema quest'alma
- Duet: Che pace
- Solo: Mirate o tiranna del pie
- Duet: Che pace

Main copy

GB: Lbm 1/8

Other complete copies

B: Bc g

GB: Lcm d/3

US: Wc c/4

Movements (ii) and (v) (duet only)

B: Bc e/4

GB: Lbm n/1

Movement (v) (duet)

A: Wn a

D: Mbs a

81 Stille degl'occhi amare

E 85

- (i) Sinfonia
- (ii) Solo: Stille degl'occhi
 Ritornello
 Già dagl' orridi nemi
- (iii) Duet: Ritornello
 v.1: Cupido vuol pace
 Ritornello
 v.2: Deposto il rigore
 Ritornello
- (iv) Solo: Più sperar non poss'io
- (v) Solo: v.1: Ecco rompe homai quei lacci
 v.2: Goderò tranquilla calma
- (vi) Solo: Così nel suo pensier
- (vii) Duet: Crede stringer un corpo

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/3

US: Wc c/6

Movements (iii), v. 1 and (vii)

B: Bc e/4

GB: Lbm n/1

(ii) UNRELIABLE ASCRIPTIONS82 Ahi che sarà di me

Ascribed to Steffani:

B: Bc i/1

Unascribed:

D: Bds a

83 Cara sposa, io ti lascio

Ascribed to Steffani:

I: Vnm a

Ascribed to Handel:

GB: Cfm e

84 Chi dirà che nel veleno²⁸

Ascribed to Steffani:

US: Wc c/1

85 Chi non sà che cosa è duolo

Ascribed to Steffani:

GB: Lbm m/2; Lbm n/2

Unascribed:

B: Bc e/6

US: Wc c/1

86 Gran tormento è innamorarsi

Ascribed to Steffani:

US: Wc c/1

Unascribed:

B: Bc e/6; Bc e/9

D: Mbs f/2; MŮs c

GB: Cfm d; Lbm m/1; Lbm n/2;

Lbm t; Lgc a

I: Nc b

US: Wc a/2

87 In amarti, o bella Clori

Ascribed to Steffani:

GB: Lbm m/2

Unascribed:

B: Bc e/6

GB: Lbm n/2

US: Wc c/1

²⁸Found anonymously in many other Steffani sources. The duet is clearly by Stradella; for main sources, see Jander, Alessandro Stradella. WECIS, fasc. 4a (Wellesley, Mass., 1969).

- 88 La speranza mi dice ch'io spero
 Ascribed to Steffani: F: Pn d
 Unascribed: F: Pn c
- 89 Libertà, libertà, giosci o core
 Ascribed to Steffani: B: Br b
 F: Pn a
- 90 Lidio mio bello
 Ascribed to Steffani: GB: Lbm s
- 91 Lontan dal suo bene
 Ascribed to Steffani: I: Nc a
 Ascribed to Pietragnua: B: Bc e/7
 GB: Cfm f; Lam e; Lbm q;
 Lbm s; Ob h
 I: Bc b
Also: GB: Lcm MS 995; Lbm Harley
 1273
 I: Bc JJ 215
 B: Bc e/10
 D: Mbs f/2
 GB: Lbm j; Lbm 1/2; Lbm v;
 Lbm z; Lcm d/3
 I: Vnm b
 US: Wc a/2; Wc c/4; Wc c/6
Also: GB: Lbm Add. 31492
- 92 Lontananza crudel, tu mi tormenti²⁹ (E 34)
 Ascribed to Steffani: I: Bc b
 Ascribed to Bernabei: I: Bc c; Bsp a
 Unascribed: B: Lc b
 D: MÜs c
 F: Pc d; Pc e
 GB: Cfm d; Lcm c

²⁹Published as Steffani's in Bailleux, Nouveaux Solfeiges d'Italie (Paris, n.d.), p. 209 and in DTB, vi/2 (Leipzig, 1905), p. 3.

I: Nc a; Pca a/2

Also: D: BNms Ec. 377. 13. 493 Lungi dal idol mio(b)³⁰ (E 36b)

Ascribed to Steffani:	B: Bc h
Ascribed to E. Bernabei:	D: Dlb f
Ascribed to G. A. Bernabei:	I: Bc b
Ascribed to 'Sig. ^F Bernabei':	I: Bc c; Bsp a
Ascribed to Stradella:	GB: Lbm RM 23 f 10
	US: Wc M 2807.A2.S895

94 M'hai da piangere(b)³¹ (E 37b)

Ascribed to Steffani:	GB: Lam c
	I: Bc b
Unascribed:	B: Bc e/10
	GB: Lam b; Lbm y

95 Mi palpita in seno

Ascribed to Steffani:	GB: Lbm b
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96 O care catene

Ascribed to Steffani:	GB: Lbm m/2
Ascribed to Ziani:	F: Pn b
Unascribed:	B: Bc e/8; Bc e/9
	D: Mbs f/2
	GB: Lbm n/4; Lbm t; Ob b
	I: Nc b
	US: Wc a/2; Wc c/1

97 O dolci catene

Ascribed to Steffani:	I: Bc a
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³⁰For Lungi dal idol mio(a) see duet 34.³¹For M'hai da piangere(a) see duet 35.

98 O felice l'onda del fonte³²

Ascribed to Steffani (in pencil): GB: Lbm t

Ascribed to Pietragnua:

B: Bc e/7

D: Hs b

GB: Cfm f; Lam e; Lbm q;
Ob hAlso: GB: Lbm Harley 1273

Unascribed:

B: Bc a; Bc e/6; Bc e/9

D: Dlb b; Dlb e; Mbs f/2

GB: Cfm i; Cfm l; Lbm j;

Lbm l/2; Lbm m/1;

Lbm n/2; Lbm v; Lbm z;

Lcm d/3; Lgc a

I: Nc b; Pca a/1; Rsc c;

Vnm b

US: Wc a/2; Wc c/4

99 Odi o Lilla(b)³³

Ascribed to Steffani:

F: Pn b

100 Palesar vuò la mia doglia³⁴

Ascribed to Steffani:

GB: Lgc b

Unascribed:

GB: Cfm c; Cfm e; Lbm y;

Ob j

US: Wc c/2

101 Porto ne' lumi un mare (E 56)

Ascribed to Steffani:

GB: Lbm m/2

Unascribed:

B: Bc b; Bc e/8

D: SW1 a

GB: Lbm n/4

³²Published in Duetti del Sig.^r Agost.^o Stefani (London, 1787), p. 10.³³For Odi o Lilla(a) see duet 221.³⁴Last movement of A voi lumi, a voi tiranni (duet 185).

I: Fc c
US: Wc c/1

102 Quando un eroe che s'ama(a)³⁵

Ascribed to Steffani:

GB: Lbm m/2

Unascribed:

Also: GB: Lcm MS 812

B: Bc b; Bc e/3; Bc e/8

D: Mbs f/2; SHsk a/2

GB: Er a; Lbm e/1; Lbm l/2;

Lbm n/4; Lcm d/2

US: Wc a/2; Wc c/1

103 Se più d'una amo, o Cupido

Ascribed to Steffani:

GB: Lbm s

104 Se potessi al seno stringere

Ascribed to "Pietro Torri
o Steffani":

B: Bc e/7

Ascribed to Torri:

B: Br b

D: B d

F: Pn b

GB: Lbm c; Lbm d; Ob b

Unascribed:

B: Bc e/5

F: Pc a/1

GB: Cfm l; Lbm n/3

Also: I: Fc D. 333

105 Sempre dorme la mia sorte

Ascribed to Steffani:

B: Bc e/10

Ascribed to Pietragnua:

MS formerly in the
Singakademie, Berlin³⁶

106 Son lontano da chi adoro

Ascribed to Steffani:

GB: Lbm m/2

³⁵For Quando un eroe(b) see duet 228.

³⁶See Einstein, 'Ein unbekanntes Duett von Agostino Steffani?' Zeitschrift für Musikwissenschaft. xv (1933) n. 170

- Unascribed: B: Bc e/6; Bc e/9
D: Mbs f/2; MÜs c
GB: Lbm n/2; Lbm t; Ob b
I: Nc b; Pca a/1
US: Wc a/2; Wc c/1
- 107 Son tutto contento
Ascribed to Steffani: D: BNms a
- 108 Torniamo a le gioie
Ascribed to Steffani:³⁷ F: Pn d
Unascribed: F: Pn c
- 109 Trionfate o mie pupille
Ascribed to Steffani: D: BNms a
- 110 Valli secrete
Ascribed to Steffani: GB: Er a
US: Wc a/1
Ascribed to Torri: F: Pc g; Pn b; Pn e
GB: Lbm c; Lbm k; Lbm m/2
Also: GB: Lbm Add. 5335
Lbm Add; 31492
Unascribed: B: Bc e/2; Br b
D: Mbs f/1; MÜs c
F: Pc c
GB: Cfm d; Ob j
I: Fc b; Nc d
US: Wc c/3
Also: I: Fc D. 333
- 111 Vuol il ciel ch'io sia legato³⁸
Ascribed to Steffani: US: Wc c/1

³⁷The ascription reads 'del signor Medemo': the previous duet in the manuscript is ascribed to 'Stephani'.

³⁸A setting of this text for soprano solo and continuo is ascribed to Cesti. See Burrows, Antonio Cesti. WECIS, fasc. 1 (Wellesley, Mass., 1964).

Unascribed:

B: Bc a; Bc b; Bc e/3;

Bc e/8; Bc e/9; Bc g

D: Mbs f/2

GB: Cfm b; Lbm 1/2; Lbm m/1;

Lbm n/4; Lbm t; Lcm

d/3; Ob b

I: Fc c; Nc b

US: Wc a/2

(iii) ANONYMOUS DUETS(a) Duets in more than one movement

<u>Title</u>	<u>Sources</u>
112 Chi passa l'altra riva	GB: Ob 1
113 Di tue luci un solo sguardo	B: Bc e/1 D: Dlb b
114 Dite la verità (E 11)	B: Bc b; Bc e/3; Bc e/7; Bc g GB: Cfm 1; Lbm 1/2; Lcm d/3; Ob h US: Wc c/3
115 E quando mai, mia Clori	GB: Lbm s
116 Fermatevi folli pensieri ³⁹	GB: Lam b; Lam c; Lbm y
117 Frangerò la rìa catena	I: Bc b
118 Il ciel seren, le fresche aurette (Clori e Lidia Pastorella)	D: Bds a
119 La canzona che volete	F: Pn c
120 Libertà dolce e gradita	B: Bc e/2 D: Hs b GB: Cfm a; Lbm 1/2; Lbm u; Ob c I: Fc b
121 Lisa del fuoco mio (Clori e Lisa compagne)	D: Bds a
122 Lungi da me pensieri e che	F: Pc g
123 Mie pupille mi siete pur care	B: Bc e/1 D: Dlb b
124 More quest'alma per te	GB: Cfm 1

³⁹Perhaps by Luigi Rossi. See Caluori, Luigi Rossi. WECIS, fasc. 3a (Wellesley, Mass., 1965), no. 237.

- 125 Non, no, no, che non lo
saprete I: Bc b⁴⁰
- 126 Non piangete amati rai I: Rsc b
- 127 Non voglio, non voglio, no,
no (E 48) B: Bc e/2; Bc e/4; Bc f
D: Mbs f/1
F: Pn c
GB: Lbm 1/2; Lbm m/2; Lbm n/1
I: Pca a/1
US: Wc a/1; Wc c/1
- 128 Occhi voi mi feriste B: Bc h
- 129 Or che di Sirio ardente GB: Ob j
- 130 Per gioco di fortuna I: Bc c; Bsp a
- 131 Prigioniero io chiudo in petto GB: Lbm s
- 132 Se mai pace nel fasto GB: Lbm s
- 133 Se non credi o caro bene F: Pc g
- 134 Sei pur caro GB: T b
- 135 Sempre a pianger GB: Ob j; T b
- 136 Son di furie un rio ricetta GB: Ob j
- 137 Vaghe luci D: Mbs f/1
US: Wc a/1; Wc c/3
Also: GB: Lbm Add. 31492

⁴⁰Ascribed to 'Sig.^r S'.

(b) Duets in one movement

138	A penare o mio core	GB: Lbm s
139	Adoro un bel sembiante	I: Bc c; Bsp a
140	Agitata da doppio vento	F: Pc f; Pn d
141	Ah dolente partita	I: Fc i
142	Aita o mia bella	F: Pn a
143	Ardo, sospiro e piango	I: Bc c; Bsp a
144	Aure leggiere, fermate il vol	F: Pn b
145	Bella donna che n'arride	F: Pn e
146	Bella speranza cara	F: Pc f
147	Chi mai di questo core	I: Rsc b
148	Chi nel carcer d'amore	I: Bc c; Bsp a
149	Chi non sa come un bel	I: Bc c; Bsp a
150	Corso continuo	I: Bc c; Bsp a
151	Dal lacciarti	F: Pc f; Pn b
152	Del mio cor la cara pena	F: Pn b
153	Del mio cor tardò lung'ora	I: Bc b
154	Di quel crine ch'il core	I: Bc c; Bsp a
155	Disperarsi non conviene	F: Pn a
156	Duri lacci d'amor	I: Bc c; Bsp a
157	Far questo tu dei	GB: Lbm s
158	Già lontano ⁴¹	GB: Cfm d
159	Il mio cor fra le catene	F: Pc b
160	La catena che allettando mi legò	B: Bc e/1 D: Dlb b
161	Lilla mia non vuoi ch'io pianga ⁴²	D: Dlb b

⁴¹Identical with duet 106.

⁴²The text is identical with the first movement of duet 32.

- | | | |
|-----|-----------------------------------|--|
| 162 | Lontano dal mio bene | GB: Lbm s |
| 163 | Me ne farete tanto | I: Bc c; Bsp a |
| 164 | Mi stringo, mi sfaccio | B: Bc i/1 |
| 165 | O quanti passi ⁴³ | I: Rsc b |
| 166 | Piangete occhi miei | I: Bc c; Bsp a |
| 167 | Pria ch'io faccia ⁴⁴ | D: Dlb b |
| 168 | Pur che viva il bel ch' adoro | I: Bc c; Bsp a |
| 169 | Salamandra che nutri l'ardore | I: Bc c; Bsp a |
| 170 | Se infida tu mi chiami | I: Rsc b |
| 171 | Se mai splendor | I: Fc i |
| 172 | Se non temi il mio furore | GB: Lbm s |
| 173 | Se un conforto lusinghiero | I: Bc c; Bsp a |
| 174 | Senza affanni i cori amanti | B: Bc e/6
D: Hs b; Mbs f/1
GB: Lbm a; Lbm m/1; Lbm n/2; Ob b
US: Wc a/1; Wc c/2
<u>Also:</u> GB: Lbm Add. 31492 and Ob Mus.
Sch. C 51 |
| 175 | Sò, lo sò che il bel
sembiante | I: Rsc b |
| 176 | Soffrirò con lieto core | I: Bc c; Bsp a |
| 177 | Sonno placido e pietoso | I: Pca a/1 |
| 178 | Speme dolce mi va consolando | I: Bc c; Bsp a |
| 179 | Stravagante pensier | I: Bc c; Bsp a |
| 180 | Stringa l'alma i cori annodi | B: Bc i/1
<u>Also:</u> D: Bds MS 30181 |
| 181 | Tirsi o te stesso | GB: Cfm e |
| 182 | Trova un sol mia bella | I: Rsc b |

⁴³'Set to music by a Lady'.

⁴⁴The text is identical with the first movement of duets 53a and 53b.

- 183 Un bel volto in mezzo al petto B: Bc e/1
D: Dlb b
- 184 Vanne, vivi con la speranza GB: Cfm k

(iv) ANONYMOUS DUETS WITH ASCRIBED CONCORDANCES

	<u>Title</u>	<u>Unascribed copies</u>	<u>Concordances/Composer</u>
185	A voi lumi, a voi tiranni	B: Br a/3	I: Fc D. 333: Pietro Torri
186	Al rigore d'un cor ingrato	B: Bc d GB: Cfm c; Lbm y and Lgc b (both lack- ing text); Ob j <u>Also:</u> GB: Cfm 24 F 26 Ckc MS 273	I: Bc KK. 216: Pietro Torri
187	Ama il cor d'esser piagato	B: Bc e/1 D: Dlb b I: Nc a	Last movement of duet 193
188	Amar senza speranza	GB: Cfm l	GB: Lbm Add. 17835: 'Giannetini'
189	Appagando il pensier	GB: Cfm c; Cfm e; Ob j	I: Fc D. 333: Pietro Torri
190	Arsi per voi vicino	D: Mbs c	Second and third movements of <u>Col pensiero vi bacio</u> by B. Marcello. See Fruchtman, <u>Checklist of</u> <u>Vocal Chamber Music by</u> <u>Benedetto Marcello.</u> <u>Detroit Studies in Music</u> <u>Bibliography</u> , x (Detroit, 1967), p. 22
191	Asciugate i begli occhi	I: Nc a	GB: Lbm r: Diogenio Bigaglia
192	Begl'occhi, pietà	B: Lc b F: Pc e GB: Cfm a; Lbm u I: Fc h	Antonio Cesti. See Burrows <u>Antonio Cesti. WECIS,</u> fasc. 1 (Wellesley, Mass. 1964)
193	Ben talora in ciel minaccia	GB: Lbm s I: Nc a	I: Bc b; Bc JJ. 215: Carlo Luigi Pietragnua

- 203 Falsa Dea, furia d' Averno B: Bc e/1
D: Dlb b Last movement of Su pen-
sieri a l'armi, which is
reliably ascribed to Carl
Luigi Pietragnua in I:
Bc JJ. 215
- 204 Fortuna chi prova US: Wc c/2
Also: GB: Lbm Add.
31492 A movement from duet 98
- 205 Fra le tenebre del duolo B: Bc e/1
D: Dlb a Published anonymously in
Recueil des meilleurs
airs italiens (Paris,
Ballard, 1708). In one
copy of this publication
(B: Bc XY. 8283) a manu-
script ascription to
Bononcini has been change
to Legrenzi. The duet is
also ascribed to Legrenzi
in F: Pn b. According t
Bourdelot (Histoire de la
musique (Amsterdam, 1725)
iii, p. 95), rumour attri-
buted the duet to the
Emperor
- 206 Gran tormento è tacer F: Pc f Ascribed to Scarlatti in
B: Br b, F: Pn b and
Pn d, and GB: Lbm Harley
1273
- 207 Grazie agl' inganni tuoi GB: Cfm e GB: Lbm Add. 31412: J. B.
Malchair, text by
Metastasio
- 208 Il nume d'amore I: Nc a
Also: GB: Lbm Add.
14187 Giovanni Bononcini. Pub-
lished in his Duetti da
camera (Bologna, 1691)
- 209 In amar languisco B: Br a/3
F: Pc g F: Pn a
I: Fc D. 333: Pietro
Torri

- | | | | |
|-----|------------------------------|--|--|
| 210 | In quel sol che tra
bocca | D: Hs b | Benedetto Marcello. See
Fruchtman, op.cit. p.24 |
| 211 | Io sarò sempre
costante | B: Bc e/1
D: D1b b
<u>Also:</u> GB: Lbm Add.
14206 | Unreliably ascribed to
Jomelli in I: Bc b.
Probably by Carlo Luigi
Pietrargua (most of the
duets in Add.14206 are
known to be by him) |
| 212 | Langue, geme ⁴⁷ | GB: Lbm k; Lcm d/2
US: Wc c/4
<u>Also:</u> GB: Cfm 24 F 16
Ckc MS 273 | I: Bc KK. 216 and Fc D.
333: Pietro Torri.
Wrongly ascribed to
Scarlatti in I: Bc b
F: Pn a: 'Torri' |
| 213 | L'incostanza
capriciosa | F: Pc g | |
| 214 | Lontan dal suo ben | GB: Cfm e | I: Fc i: G. B. Martini |
| 215 | Mira Dori il sol
nascente | GB: Ob j
I: No a | GB: Lbm s and I: Bc b:
'Carlo Pietrargua' |
| 216 | Molto illustri voi
siete | GB: Cfm l | Last section of <u>Frena Amor
gli sdegni tuoi</u> , which is
ascribed to Pistocchi in
B: Br b and F: Pn b |
| 217 | Nel vostr' orrore | F: Pc f | Last movement of duet 110,
by Pietro Torri |
| 218 | Non a di lontananza | B: Bc e/1
D: D1b b | A movement from <u>Clori tu
parti</u> , which occurs
anonymously in GB:
Lbm Add. 14206 and is
probably by Carlo Luigi
Pietrargua
(see duet 211) |

⁴⁷The text comes from an aria in Act II, scene 10 of Bernardo Pasquini's La Caduta del Regno dell'Amazzoni (Rome, 1690), which is in B.M. Add. 16151 (see Gianturco, 'Evidence for a late Roman school of opera', Music and Letters, lvi (1975), p. 15). Handel's Langue, geme uses the same text and borrows a melodic idea from Torri's setting (see the subsidiary material at the back of this volume, fascicle 2, p. 376).

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|-----|--|-----------------------------------|---|
| 219 | Non mi lusingar | GB: Lam b; Lam c;
Lbm y | Luigi Rossi. See Caluori,
loc. cit. |
| 220 | Non si chiama penar | GB: Cfm l | B: Br b, F: Pn b and
Pn d: Pistocchi |
| 221 | Odi o Lilla(a) ⁴⁸ | B: Br a/3 | GB: Lbm m/2 and Add. 5335,
and I: Fc D. 333:
Pietro Torri |
| 222 | Oh dolce catena | I: Nc a | B: Bc g and D: B d:
'Sabadini' |
| 223 | Passano i giorni più
lieti | GB: Cfm e | I: Fc i: G. B. Martini |
| 224 | Pene che volete | GB: Lam b; Lam c;
Lbm y | Luigi Rossi. See Caluori,
op. cit., no. 246 |
| 225 | Perchè dunque o
mio tesoro | B: Bc g
D: Dlb b
US: Wc c/2 | A movement from duet 91 |
| 226 | Perchè mai si
crude siete | F: Fc g | F: Pn a: 'Mancia' |
| 227 | Piangi o core | B: Bc h | GB: Lbm s: Bernardo
Sabadini |
| 228 | Quando un eroe che
s'ama(b) ⁴⁹ | B: Bc e/1
D: Dlb b | Unreliably ascribed to
Scarlatti in I: Bc b.
The duet occurs anony-
mously in Add. 14206 and
is probably by Carlo
Luigi Pietragnua (see
duet 211) |
| 229 | Questo silenzio
ombroso | B: Bc i/1
D: Bds a | GB: Lbm Add. 31412:
Scarlatti |
| 230 | S'appaga del core | B: Bc e/1
D: Dlb b | A movement from <u>Clori tu
parti</u> (see duet 218) |

⁴⁸For Odi o Lilla(b) see duet 99.

⁴⁹For Quando un eroe(a) see duet 102.

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|-----|--------------------------------|--|--|
| 231 | Sarò sempre
costante | I: Nc a | A movement from duet 208 |
| 232 | Se così dolce è
il duolo | I: Nc a | GB: Lbm r: Diogenio
Bigaglia |
| 233 | Se lontano
languisco | F: Pn a | I: Fc D. 333: Pietro
Torri |
| 234 | Se morto mi brami | D: Hs b ⁵⁰ | Benedetto Marcello. See
Fruchtman, op. cit., p. 26. |
| 235 | Se ti colgo un'
altra volta | B: Bc e/1
D: D1b b | I: Bc b and Bc JJ. 215:
Carlo Luigi Pietragnua |
| 236 | Sol di pianto | B: Br a/3
F: Pc a/2
GB: Cfm c; Cfm e;
Ckc a
<u>Also:</u> GB: Lbm RM
24 h 11 | I: Fc D. 333: Pietro
Torri. Ascribed to him
in F: Pn d, GB: Lam d,
Lbm c, Lbm Add. 5335,
Lbm Add. 31817, Lgc b
and Ob j |
| 237 | Son bersaglio
alle sasse | B: Bc d; Br a/3 | I: Fc D. 333: Pietro
Torri. Ascribed to him
in GB: Ob j |
| 238 | Tempeste funeste | F: Pc f; Pn b | Ascribed to Scarlatti in
B: Br b and F: Pn d |
| 239 | Troppo cruda,
troppo fiera | B: Bc d | Handel. No autograph
survives; the most
important copy is GB:
Lbm RM 18 b 11 |

⁵⁰In this source the text begins 'E morto mi brami'.

(v) OPERA DUETS IN CHAMBER DUET SOURCES

	<u>Title</u>	<u>Sources</u>	<u>Opera</u>
240	Amor dell' alma mia	B: Bc i/2	Briseide ⁵¹
241	Combatton quest' alma speranza ⁵²	B: Br a/2; Lc b F: Pc e GB: Cfm a; Lbm m/2; Lbm u; Lbm y; Lgc b I: Fc b; Nc a US: Wc c/2	I Trionfi del Fato
242	Contro te, cruda tiranna	A: Wn a D: Mbs a	Amor vien dal Destino
243	Cor vagante, incostante	B: Bc e/6; Bc e/9; Lc b F: Pc e GB: Cfm a; Lbm m/1; Lbm n/2; Lbm t; Lbm u; Lbm y; Lgc a; Lgc b I: Fc b; Nc a; Nc b US: Wc a/2; Wc c/2	I Trionfi del Fato
244	E l'amor un arciere ⁵³	B: Bc i/1 GB: Lbm s	Baccanali
245	Finche in ciel saranno stelle	A: Wn a D: Mbs a	Amor vien dal Destino
246	Finisce in contento	F: Pn b	Le Rivali Concorde

⁵¹Probably by Pietro Torri. See above, pp. 20-1.

⁵²Published in I^{er} Recueil contenant XXIV des plus beaux duos (Paris, n.d.), p. 12.

⁵³Ibid., p. 11.

247	Fiorite, brillate ⁵⁴	B: Bc d F: Pc f	I Trionfi del Fato
248	In mezzo ai terrori	B: Lc b F: Pc e; Pn b; Pn e I: Nc a	Le Rivali Concordi
249	Mi lasci, mi sprezzi	B: Bc i/2 F: Pc f	La Libertà Contenta
250	Mi struggo	B: Bc d GB: Lbm y; Lgc b US: Wc c/2	I Trionfi del Fato
251	Ne l'anime amanti ⁵⁵	F: Pn b	Le Rivali Concordi
252	O mia vita ⁵⁶	B: Bc e/8 GB: Cfm i; Lbm m/2; Lbm n/4 US: Wc c/1	Orlando Generoso
253	Pagherai misera terra	GB: Lbm b	Le Rivali Concordi
254	Pastor un istante	B: Bc i/1	Baccanali
255	Quattro ninfe ben formate	B: Bc i/1	Baccanali
256	Salverò da rischio indegno	F: Pn b; Pn e	Le Rivali Concordi

⁵⁴Ibid., p. 8.

⁵⁵Published in Meslanges de Musique Latine, Française & Italienne (Paris, 1725), p. 55.

⁵⁶There are two versions of this duet. This is the earlier. It is found in the autograph of Orlando Generoso (RM 23 i 13, f. 8') and in two contemporary copies (RM 23 i 10 and 11), and it was published in Die Ausserlesensten und Vornehmsten Arien aus der Oper Roland (Lübeck, 1699). The duet was re-composed for a revival in 1692. The second version is found in a copy of the opera (RM 23 i 12) and in an anthology of duets from several Hanover operas (RM 23 k 5).

- 257 Soavissime catene⁵⁷ B: Bc e/2; Bc e/8 La Lotta d'Hercole con
 D: Hs b (two copies); Acheloo
 Mbs f/1
 GB: Lbm l/2; Lbm m/1;
 Lbm n/4; Lcm d/3
 US: Wc a/1; Wc c/3
- 258 Speranze del mio
 core⁵⁸ F: Pc f I Trionfi del Fato
 GB: Lbm s; Lbm y;
 Lgc b
 US: Wc c/2
- 259 Tempeste serene B: Bc d I Trionfi del Fato
 GB: Cfm c; Lbm y;
 Lgc b
 US: Wc c/2
- 260 Volate momenti⁵⁹ F: Pn b La Libertà Contenta

⁵⁷I^{er} Recueil, p. 4.

⁵⁸Ibid., p. 1.

⁵⁹Meslanges de Musique, p. 41.

APPENDIX EBIBLIOGRAPHY

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Subsidiary Material

Fascicle 1

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visions in Steffani's Chamber Duets

COLIN TIMMS

CHAMBER DUETS for two voices and continuo by Agostino Steffani (1654–1728) have always been considered models of perfection. In 1739 Johann Mattheson wrote that in this form Steffani was above comparison with any other composer known to him—and he was presumably including Handel.¹ Mattheson defined the chamber duet as an aria for two voices instead of one.² That both singers speak with one and the same voice is true not only of the duet movements but also of the solo movements within chamber duets. In the duets examined later, for example, both the soprano and alto represent the lover of Cloris, to whom the text is addressed. This feature helps to distinguish most chamber duets from dialogue cantatas, in which each singer has a different role.

The chamber duet, like the trio sonata, is a medium characteristic of baroque music. The problems of combining two voices are not so great as to cramp melodic invention, and the texture affords scope for the composer skilled in counterpoint. Steffani was gifted in melody and counterpoint. That his duet writing was particularly appreciated in his own time is demonstrated by the exceptionally high number of duets in his Hanover operas.³ Steffani was *Kapellmeister* there from 1688 to 1696, and continued to serve the court until 1701. He must also have written most of his chamber duets during that period. The original versions of duets he later revised may be earlier; no dates are known for these, but Steffani's earliest surviving compositions date from 1673.⁴ The revised duets, and a few relatively late ones that he did revise, can be precisely dated.

¹ *Vollkommene Capellmeister*, Hamburg, 1739 (facsimile, ed. M. Riemann, Berlin, 1954), p. 215.

² *Ibid.*

³ In six three-act operas performed in Hanover between 1689 and 1695 Steffani contains an average of almost seven duets each. Steffani's first opera (*Marco Aurelio*, 1681), written for Munich, contains two, and his last (*Ussilone*, 1709), for Düsseldorf, has three. Mattheson called attention to Steffani's use of duets in opera, and implied that it was exceptional. Steffani's laments and motets for various vocal and instrumental combinations in a dated autograph MS in the Fitzwilliam Museum, Cambridge (shelfmark F 2). Steffani's *Psalmodia Vespertina Volans Octo Plenis Vocibus Concinnanda* was published in Rome in 1674.

Steffani started revising in the autumn of 1702 and stopped probably in the spring of 1703, when he entered the service of the Elector Palatine. The immediate circumstances that led him to revise his duets had nothing to do with music. While at Hanover, he became an accomplished diplomat. At the time of the War of the Spanish Succession he was charged with trying to persuade the Elector of Bavaria Maximilian II Emmanuel, to side with the Emperor and not with Louis XIV. But in early September 1702 the Elector demonstrated his allegiance to the French king, and subsequently suffered crushing defeat and prolonged exile. Steffani was filled with pity for Maximilian, who had been an intimate friend of his during his years in Munich, and he was prostrated by the failure of his own negotiations.⁵

Steffani sought consolation in music. He collected together copies of all but a few of his chamber duets,⁶ revised those that no longer satisfied him and, perhaps at the suggestion of the Elector of Hanover, prepared a new, complete manuscript collection of the duets he had composed to date. He himself made fair copies of at least twelve, filling two out of an original total of thirteen or more volumes. Eight volumes, including the two autographs, survive today in the Royal Music Library in the British Museum.⁷ The title page of one of the autographs⁸ bears a Latin inscription 'Erunt Novissimi Primi Duetti'—which seems to mean that the duets in that volume were the first Steffani revised. The set certainly dates from after 1702, therefore, and probably from before 1707 (at the very latest), when Steffani was consecrated Bishop of Spiga and almost entirely gave up music. The remaining six volumes are all in the hand of one scribe, who also copied a similar set now kept in the Bavarian State Library in Munich.⁹

⁵ The most important source on this crucial period in Steffani's life, and on the revision project, is his vivid correspondence with Sophia Charlotte Queen of Prussia. See A. Ebert, 'Briefe Agostino Steffanis an die Königin Sophie Charlotte von Preussen', *Die Musik*, vi (1906-7), 158-71; and *Briefe der Königin Sophie Charlotte von Preussen und der Kurfürstin Sophie von Hannover an hannoversche Diplomaten*, ed. R. Doebner, Leipzig, 1905 pp. 78-80.

⁶ By the end of November 1702 he had gathered together all but two; but at least one duet was composed some time later, and possibly a few others as well.

⁷ Shelf-marks: RM 23 k 13-20.

⁸ RM 23 k 18.

⁹ Shelf-mark: ms. 5321. This set, too, now comprises eight volumes, four duplicating the contents of four of the RM volumes, and the other four containing pieces not in that set.

further pair of manuscripts dates from the same period.¹⁰ The initials 'S.C.', concealed in a monogram on the title-page, reveal that they were intended for Sophia Charlotte, former Princess of Hanover who became Queen of Prussia in 1701. A close friend of Steffani's, she supported him through an unhappy autumn of 1702 and encouraged him with his singing. But she died in 1705, probably before the manuscripts could reach her in Berlin, otherwise they would not be in the Royal Music Library today.

Steffani's revisions therefore provide reliable dates for the most important sources of his chamber duets. The revised versions survive *en bloc* in a large number of later manuscripts which derive ultimately from these and related sources. The original versions, on the other hand, have filtered down in only a few and two in only a handful of manuscripts. Thus, although today almost twice as many manuscripts are accessible when Alfred Einstein published his Steffani catalogue in Bavarian *Denkmäler* in 1905, they contain only four versions of pieces not known then.¹¹ More may yet come to light, but at present nineteen of Steffani's 76 duets exist in these forms.¹²

Instead of generalising about the revisions, I want to compare the two versions of one duet, 'Begl'occhi, oh Dio, più'.¹³ The original contains four different movements, of which the first, a duet, is repeated at the end, making five in all. The central movement is a second duet, 'Clori mia', having no obvious relation to the first, which is preceded by a movement for contralto solo and followed by one for lute and harpsichord. The solos comprise a number of subsections, including arioso, recitative and short *ariette*. The entire piece is a double sandwich: duet-solo-duet-solo-duet.

The revised version reads: duet-solo-solo-duet. Steffani clearly wanted to avoid the mechanical process of restating

¹⁰ British Museum, RM 23 k 7-8.

¹¹ These are the original versions of the duets numbered 1, 64 and 66 in Einstein's catalogue, and the solo movements for No. 48. See *Ausgewählte Werke von Agostino Steffani*, ed. A. Einstein and A. Sandberger (*Denkmäler der Tonkunst in Bayern*, vi/2), Leipzig, 1905.

¹² The number attributed to Steffani by Einstein is 79 (not counting six *trzi*—larger duet compositions using other instruments besides lute and harpsichord). Bibliographical and musical evidence suggests that Nos. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20(a), 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 in his list are as doubtfully authentic as others he excluded. Einstein gives no source for No. 20(b); it is found in one manuscript known to me, Brussels, Conservatoire Royal de Musique, MS F 15150, fol. 10.

¹³ British Museum, RM 23 k 22, ff. 44v-49 (original version), and RM 23 k 7, pp. 137-50 (revised version).

the first duet at the end, for he cut out that repeat. The piece could not end with the soprano solo, so he moved to the end of the other duet, 'Clori mia'. With this change he sacrificed the balanced shape of the original: there is no duet between the two solos and no connection, yet, between the two outer duet movements. To compensate for this, Steffani recomposed the first half of the opening duet, using material derived from 'Clori mia'. Whereas the original version was tied together by a straight repetition, the revision is tightly and economically bound together by thematic links.

This represents a marked development in Steffani's attitude to musical form. One of the commonest formal devices in Italian cantatas of the seventeenth century is the refrain. In the original version of 'Begl'occhi, oh Dio, non più' the restatement of the first duet acted as a refrain. This Steffani discarded in favour of a more organic structure.

The opportunity for this improvement probably stemmed from his alterations to the text. In cutting a musical repeat he cut a verbal repeat, and he also cut the final section of the soprano solo which forms the penultimate movement in both versions. It is not difficult to see why, for in its original form the text is unnecessarily repetitious. The duet 'Begl'occhi' begins: 'Weep no more, beautiful eyes', a sentiment which is picturesquely expanded in 'Clori mia': 'My Cloris, pray stop the flow of those two rivers that pour incessantly from your eyes'. A restatement of the first movement would clearly be redundant, and the very end of the piece is in any case the best place for 'Clori mia', whose final lines read: 'In a sea of bitter tears you would drown my heart' ('In un mar d'amari pianto vuoi sommerger il mio cor'). By cutting the final *arietta* from the soprano solo Steffani not only removed another redundant plea to Cloris, but also clarified the roles of both duet and solo movements. The theme 'Cease weeping' is now confined to the duets, while the solos have a theme of their own. This is the unhappiness caused by Cloris and her tears. The final line or two of each solo is set to a short *arietta* summarising one aspect of the theme. The contralto ends: 'Your excessive pity makes you cruel'; and this is matched in the soprano by: 'Because you love me too much, I shall live in torment'. 'Troppo' is a key word in both. In the revised version, the relationship between the solos, no longer separated by a duet, stands out more clearly.

Musical revisions work together with these textual cuts to produce greater formal clarity. There are a few external revisions:

des those already discussed. All the time-signatures remain the same, but the revised version is in D minor, not original key of C minor. To make comparisons easier, the music examples are given here in D minor, and my discussion treats both versions in that same key. Note-values have been halved.

'Clori mia' is the best movement with which to begin a study of the internal revisions. Like most of those movements in the chamber duets which are not in da capo form, it is roughly-composed. 'Clori mia', indeed, is really a madrigal for two voices and continuo. It comprises a number of 'points' whose presentation is not governed by a musical principle. The sections, nevertheless, fall conveniently into two sections halfway through the text. In the original version much of the second section is repeated, a procedure that perhaps ties the chamber duet even more closely to the madrigal. The repetition accommodates a leisurely scheme of modulations, from F major, where the first section ended, through D major and A minor to the tonic, D minor.⁸

The revision of 'Clori mia' draws heavily on the material of the original, as a comparison of the two versions will show. The opening point of the revision (Ex. 1b) is almost identical to the original (Ex. 1a), but the first two bars are brought together by the repetition of figure (w), which then compels Steffani to invert the next three notes, figure (x).

Ex. 1

(a)



(b)



Clor - mi - a, Clor - mi - a, deh, fer - ma - ti - quan - to

most important feature of the revised version at this point is, however, the new treatment of the first bar. Instead of stating figure (w) homophonically, Steffani treats it imitatively. The contralto, entering last, overlaps with the soprano phrase in the second bar, so that the imitation is no longer than the original. Such a tiny revision is only of minor importance for this movement, but it does mark a trend. In his revisions Steffani wastes few opportunities for introducing counterpoint where there was none before.

crest of the phrase. The revision is plainer, but more appropriate.

The last two phrases of text belong together, and they are continuously in the original (Ex. 3a). The revision owes nothing to this setting except a bass pedal. Instead it uses new points (Ex. 3b):

Ex. 3a: Musical notation for a single staff. The melody is in a treble clef, 4/4 time. The lyrics are: "In un mar d'a-ma-ro pia - - [to] vuol som-mor-ger il mio [cor]".

Ex. 3b: Musical notation for two staves. The top staff has a melody with a slur over the first two measures and a 'z' above it. The bottom staff has a bass line with a slur over the first two measures and a 'y' above it. The lyrics are: "In un mar d'a-ma-ro pia - - - - to vuol som-mor-ger".

These points are not entirely new, despite appearances. The system, as figure (y) in Exx. 1b and 3b demonstrates, from the opening theme of the movement (which, incidentally, also have influenced the shape of Ex. 2b). These changes are material and endlessly fascinating, but because the revision is here so different from the original, it is impossible to compare the treatment of the points.

The major changes in the planning of the section do call for comment, however. In the original version Ex. 2a occurs once, followed each time by Ex. 3a. In the revised version Ex. 2b occurs once, taking only three bars, and the two 'new' points (Ex. 3b) dominate the rest of the movement. Although these points are not only related to Ex. 1b, but are also interesting, as figure (z) in Ex. 3b demonstrates, each of them is a distinct musical idea and a perfect counterpoint to the other. This is an important departure. In the original, Ex. 3a was never split up, and its two halves are not intended as interpoints to each other. The revision does not pretend to be a fugue, but it is a thorough working-out of contrapuntal material. It is ample proof of Steffani's skill.

The whole section testifies abundantly, too, to his musicianship. The changes show that Steffani responded perfectly to a given situation. A lesser composer might have shifted 'Clori' to the end without feeling the need for any internal changes; but Steffani even enlarged upon the one idea that he had taken from the original, the pedal in the bass. In the

revision a pedal underpins all, not just half, of the thematic material of the section. A pedal, with moving voice parts above, is his favourite means of illustrating words like 'sea' and 'rivers' (he used one earlier at 'ferma il corso'). Here, however, the pedals combine with Steffani's consistent use of only two vocal phrases to impart a finality which was not in the original, where such a feeling would in any case have been out of place.

So much for 'Clori mia'. The original version of the other duet, 'Begl'occhi', is in da capo form,^b whereas the revised version is a simple binary movement—i.e. the repeat is omitted. The 'B' section, however, is expanded. Its three points are related more or less directly to their counterparts in the original; one of them is an almost exact inversion. But the points are less interesting than their treatment. Steffani begins by adopting the layout of the original, and ends by adapting it. After the contralto has finished with the first point there are, in both versions, two pairs of entries using contrapuntal combinations of the other two points. In the revision each of these pairs embraces an extra statement of one of the points, and so is longer than in the original. After the two pairs of entries are over, a short codetta is also tacked on in the revised version.

In the 'A' section the material is of special interest. The revised version of the opening point resembles the original only in the last two bars:

Ex. 4

(a)

Be-gl' oc chi, oh Di - o, oh Di - o, non più, non più

(b)

Be-gl' oc - chi, oh Di - o, non più, non più, non più

The first bars of the original (Ex. 4a) appear nowhere in Steffani's revision (Ex. 4b), which derives instead from Ex. 1b. In recomposing the 'A' section of 'Begl'occhi', Steffani used the first point from 'Clori mia', so as to make the two duets match, and render a restatement of the first musically, as well as textually, superfluous.

In discarding the first bars of the original version, Steffani rejected a melodic cliché common in mid-seventeenth-century cantatas. Pieces survive by Savioni, Cesti and Stradella, for

ance, in which the opening words 'Begl'occhi' are set to exactly the same phrase.¹⁴ When Steffani composed the final version of his chamber duet, he automatically used the melodic shape associated with the words in the music of his older contemporaries, just as he borrowed a formal principle from them. This suggests that 'Begl'occhi' may be a very early piece, dating from Steffani's period of study in Rome (1672-4) or soon after. By the time he revised the duet, he had left behind the melodic, as well as the formal, clichés prevalent in his youth.

The later points in the 'A' section of the revised first movement are derived mainly from the original setting. But whereas the earlier version had a large number of short motifs which, once stated, were not re-used, Steffani restricted himself in the revision to three longer and more elaborate motifs, which he systematically exploited in various contrapuntal combinations. This accent on counterpoint, and the stipulation of a limited quantity of thematic material, recalls similar revisions in 'Clori mia' and in others of Steffani's revised duets.

A brief word on the solo movements. There are many minor emendations in the *ariette*, and in the recitatives many significant revisions. These all have to do with the speed of word-setting, and hence with the rhythm of the vocal line. Though the actual pitches often remain the same, the notes are generally shortened. As the phrases contract, so they become insulated from each other by extra rests. These are that words belonging together will be sung and understood together. Steffani was perhaps applying lessons he had learnt as an opera composer, or the changes may reflect merely a difference in notational practice between the time and place of original composition and that of revision. To judge from notation alone, the speed of word-setting in Italian recitative did increase between, say, 1650 and 1750, and these revisions are best seen as part of this trend.¹⁵

The revisions in the duet movements, too, are part of an overall movement. Steffani was heir to the vocal chamber music of mid-seventeenth-century Rome, where he studied composition between 1672 and 1674. As a composer he specialised concentrated on the chamber duet, a form he developed and bequeathed directly to Handel. The revisions

¹⁴ The Wellesley Edition *Cantata Index Series*, fasc. 1: Antonio Cesti, ed. Burrows (1964); fasc. 2: Mario Savioni, ed. I. Easley (1964); fasc. 4a: Alessandro Stradella, ed. O. Jander (1969).

epitomize what happened to the duet in Steffani's hands. They help to date his manuscripts, are a convenient yardstick for dating others of his duets and provide instructive comparisons with works by other composers. They reveal a marked development in all aspects of his style, not only in his contrapuntal technique. It would take a further paper to explore how much it owed to outside influences, and to what extent it was a personal development.

The following tape-recorded illustrations from the two versions of Steffani's chamber duet 'Begl'occhi, oh Dio, non più' were played during the course of the lecture, performed by Angela Ransley (soprano), Jane Peckham (contralto), Colette Harris (bass viol) and the author (spinnet):

- ^a The original version of the duet movement 'Clori mia'.
- ^b The original version of the opening duet, 'Begl'occhi'.
- ^c The entire chamber duet in its revised version.

- Il Tassilone: Tragedia per musica in 5 atti, ed. G. Croll.
Denkmäler rheinischer Musik, viii (Düsseldorf, 1958).
- Cinque salmi e un magnificat dalla Psalmodia Vespertina
volans octo plenius vocibus concinenda (Castelfranco [1965?]).
- tradella, A. Serenata ('Qual prodigio è ch'io miri?'), ed. F. Chrysander.
G. F. Händels Werke, Supplement, iii (Leipzig, 1889).

APPENDIX B : ADDENDA

The following sources came to my attention after the Appendix had been compiled. Most of them are included in volumes in the RISM Einzel-drucke vor 1800 series and/or in the supplements to Vogel's Bibliothek which have been published by Ernst Hilmar, Lorenzo Bianconi and Iain Fenlon.¹ The addition of these sources does not materially alter the conclusions drawn from this Appendix in chapter 8 of the dissertation.

[?1612]	Marsilio Casentini	[<u>Madrigali concertati...Libro 7</u>] ²	[Venice?]
1624	Antonio Marastone	<u>Concerti a due, tre et quattro voci</u>	Venice
1625	Horatio Modiana	<u>Filomenici concetti di madrigali concertati a due, tre, quattro, et cinque voci</u>	Venice
1626	Alessandro Costantini	<u>Componimenti musicali</u>	Rome
	Alessandro Grandi	<u>Arie et cantade a doi, et tre voci concertate con doi violini</u>	Venice
	Cristoforo Piochi	<u>Il primo libro delli madrigali concertati a due, tre e quattro voci. Con alcune arie nel fine</u>	Venice
1628	Giovanni Battista Fossato	<u>Arie ad una et a più voci. Con alcune partite sopra Roggiero e sopra la Romanesca...libro primo</u>	Naples
1629	Francesco Campana	<u>Arie a 1, 2 e 3 voci</u>	Rome
1630	Pietro Antonio Giramo	<u>Arie a più voci</u>	Naples
after 1634	Lazaro Valvasensi	[<u>Terzo giardino</u>]	[Venice?]
1636	Agostino Facho	<u>Madrigali a doi, tre, quatro e cinque voci...Libro secondo</u>	Venice

¹In Analecta musicologica, iv (1967), 154-206; v (1968), 295-8; ix (1970), 142-202; xii (1973), 370-97; xv (1975), 402-26.

²Lacking title-page in only known copy.

- | | | | |
|------|--------------------------------|--|---------|
| 1640 | Pietro
Paolo
Sabbatini | <u>Canzoni spirituali...Libro secondo</u> | Rome |
| | Rinieri
Scarselli | <u>Il primo libro de' madrigali a due, tre
e quattro voci</u> | Venice |
| 1657 | Sabbatini | <u>Villanelle spirituali a 1 e 2 voci
in diversi stili...Libro quarto</u> | Rome |
| | Pier
Francesco
Valentini | <u>Canzonette et arie a una e due voci
...Libro primo</u> | Rome |
| | ----- | <u>Canzonette et arie a una e due voci
...Libro secondo</u> | Rome |
| 1673 | Francesco
Petrobelli | <u>Musiche da camera a due, tre e quattro
voci con violini in alcune obligati &
in altre a beneplacito</u> | Bologna |

Subsidiary Material

Fascicle 2

The Musical Times, cxiv (1973), 374-7

Handel and Steffani

A new Handel signature

Colin Timms

Handel's biographers give conflicting accounts of his meetings with Agostino Steffani, his predecessor as Kapellmeister at Hanover, and although they acknowledge that his chamber duets were modelled on Steffani's, this influence has never been thoroughly investigated. The discovery of a dated Handel signature in a copy of Steffani's duets provides an opportunity for discussing these topics.

The signature, which is found in BM Add. 37779, f.2 (Pl.I), reads: 'G F Handel/Roma 1706'. Comparison with another Handel signature of the same period (Pl.II) indicates that it is genuine. It is significant for two reasons: it throws light on a small corner of Handel's life, and it suggests that he knew some of Steffani's duets long before his employment at Hanover.

From the point of view of Handel biography, the signature is unique: it is the only known 'document' on him for 1706. Before this discovery, the earliest proof of his presence in Italy was his signature at the end of *Dixit Dominus*, which is dated '1707/li [blank] d'april/Roma' (Pl.II). It is still by no means certain that the entry in the Valesio diary for 14 January 1707¹ is a reference to him, but now it is known that he was in Rome by the end of 1706, it is very likely.

The signature sheds no light on Handel's relations with Steffani. It does not mean that Steffani was with him in Rome in 1706; indeed, there is plenty of evidence that he was not.² However, since it provides such a tangible musical link between them, this seems a good place to put the record straight on the subject of their possible meetings.

Some writers (e.g. Flower and Lang) claim that Handel met Steffani in Venice at Carnival 1709-10, during the celebrated opening run of *Agrippina*. This is improbable. Steffani was in Hanover in early November 1709 and in Düsseldorf at the end of the month. His detailed itinerary for 1710 shows that he spent January and February in and around Hanover. Others (e.g. Streatfeild and Deutsch) state that Handel made Steffani's acquaintance in Rome during the winter or spring of 1708-9, at one of the concerts given at the palace of Cardinal Pietro Ottoboni. This is more likely. Steffani certainly was in Rome between November 1708 and April 1709, conducting a series of delicate negotiations at the

¹O. E. Deutsch: *Handel: a documentary biography* (1955), 19

²Statements about Steffani's life are based on information in Woker: *Aus den Papieren des kurpfälzischen Ministers Agostino Steffani* (1885) and Agostino Steffani, *Bischof von Spiga* (1886); Loschelder: 'Aus Düsseldorf's italienischer Zeit', *Beiträge zur rheinischen Musikgeschichte* i (1952), 17-53; and on personal knowledge of the Steffani papers in the archives of the Sacred Congregation for the Propagation of the Faith, Rome.

papal court. He came into contact with the cardinal in the course of those negotiations and may well have been invited to his musical evenings. Very little is known of Handel's movements during the same period. According to Kirkendale, he left the Ruspoli palace in Rome about 12 September 1708.³ He may have gone with Ruspoli to the country, or he may have gone elsewhere in Rome, e.g. to Ottoboni.

Indirect evidence that Handel saw Steffani at Ottoboni's palace is provided by a passage in Sir John Hawkins's *Memoirs of the Life of Agostino Steffani*:⁴

When he [Steffani] was last in Italy, he was often at the palace of cardinal Ottoboni, with whom it was a frequent practice to have performances of opera's, oratorio's, or such other grand compositions as could from time to time be procured. On these occasions, in the absence of a principal singer, it has many times fallen to the lot of our author [Steffani] to be a performer; and it is said by some whose good fortune it has been to be present at such an accident, that when he sung, he was scarce loud enough to be heard, but that this defect in his voice was amply recompensed by his manner, in the chasteness and elegance of which he had few equals.

In an earlier paragraph, Hawkins states that Steffani visited Italy for the last time in 1729, which is therefore the implied date of these performances. That is impossible, however, for Steffani had died in February 1728. His last visit to Italy was in fact in 1722-5,⁵ and he spent the entire period in Venice and Padua. The only time when he could have appeared at Ottoboni's concerts was during his Roman visit of 1708-9. If Hawkins is correct in all other respects, this must be the true date of the events he describes.⁶ What acquaintance of Hawkins could have heard Steffani sing in Rome at that time? Hawkins himself says that 'the greater part of his information' for the *Memoirs* came from Pepusch and Handel.⁷ Pepusch never visited Italy, so the critic of Steffani's

³U. Kirkendale: 'The Ruspoli Documents on Handel', *JAMS*, xx (1967), 243

⁴p.vii. The *Memoirs* are undated; they were printed privately, probably c1750, and published in *The Gentleman's Magazine*, xxxi (1761), 489-92. Hawkins gathered the material 'in the early part' of his life (see Scholes: *The Life and Activities of Sir John Hawkins* (1953), p.34), beginning perhaps c1740.

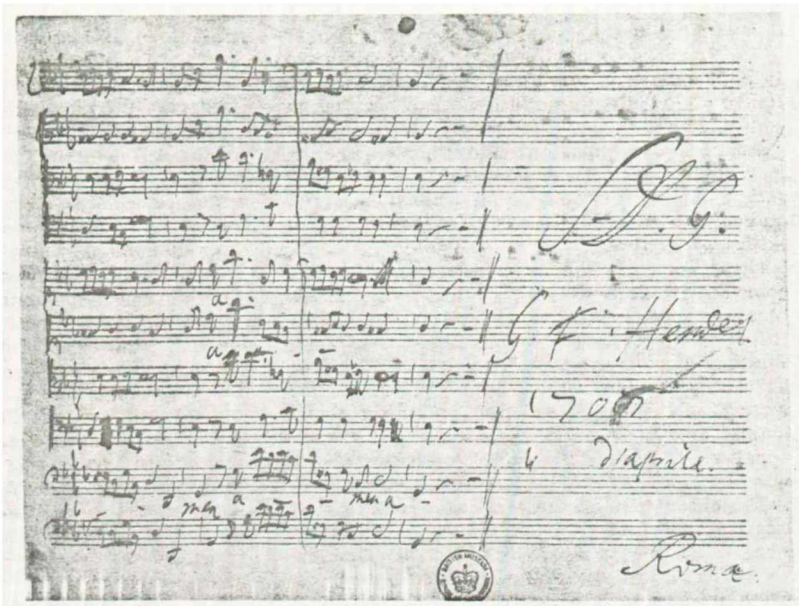
⁵not 1727 (*Grove* 5, viii, 67)

⁶as R. Rolland pointed out in *Haendel* (1910), 58

⁷*Memoirs of the Life of Agostino Steffani*, p.v

Plate I: Handel's signature on a copy of Steffani's duets (BM Add. 37779)

II:
id of
Dixit
nus'



ng is probably none other than Handel himself. ter to Prince Ferdinand de' Medici, written in ember 1707, mentions that a 'famous Saxon' been attending Ottoboni's concerts;⁸ if, as s likely, this is a reference to Handel, it is y probable that he would have continued to ent them the following year.

awkins also provides evidence that this was not first time that Handel met Steffani. In his ry, he quotes Handel as saying:

hen I first arrived in Hanover, I was a young n, under twenty. I was acquainted with the rits of Steffani, and he had heard of me. I derstood somewhat of music, and', putting th both his broad hands, and extending his gers, 'could play pretty well on the organ; he eived me with great kindness, and took an ly opportunity to introduce me to the princess phia and the elector's son, giving them to derstand that I was what he was pleased to call 'virtuoso in music; he obliged me with instruc- ns for my conduct and behaviour during my idence at Hanover; and being called from the y to attend to matters of a public concern, he t me in possession of that favour and patronage ich himself had enjoyed for a series of years.'⁹ e mention of Steffani's departure from Hanover ests the date March 1703, when he was appoin- privy councillor to the Elector Palatine at eldorf. Handel was under 20 and he completed ear as organist at Halle cathedral that month. as still in Halle in April,¹⁰ and in Hamburg ly; he could have visited Hanover *en route*. ni could easily have been in Hanover then. ough his appointment at Düsseldorf took effect

ch, loc cit

awkins: *A General History of the Science and Practice of* (1776), v, 267

sch, op cit, 10; his entry April 5 comes not from Opel's ungen but from the same author's *Handel und sein Sohn*. gh Opel concludes (p.164) that Handel can be traced in on April 5 for the last time, he also seems to say (p.162f) : was there on April 23.

on March 2, he was in Hanover until late in the month and may well have returned there in April or May (in June he went to The Hague). The rest of Hawkins's account makes good sense and seems perfectly reliable. It can only mean that Handel first went to Hanover in the spring of 1703, over seven years before he became Kapellmeister there, and that he first met Steffani during that visit.¹¹

★

It appears that Handel wrote 22 chamber duets.¹² Some of them show strong signs of Steffani's influence; others show none at all. In order to ascertain when Handel began to imitate Steffani's style, one must first establish the chronology of his duets independently.

The duets may be treated in four groups: (i) 1a, 1c and II; (ii) III-XII; (iii) XIII-XIV; and (iv) 1b and XV-XX. The last group may be dispatched immediately. Duets XV-XX survive in autograph (BM R.M. 20.g.9), and all but one of them are dated; they were composed in 1741-5. To judge from the autograph, duet 1b must also date, as Chrysander says, from about 1740. I shall not discuss these late duets further, because by the time they were written Handel had long since assimilated the influence of Steffani's style; it is worth noting in passing, however, that Handel's interest in the chamber duet may have been revived at this late date by Hawkins's inquiries in connec-

¹¹Although this conclusion was reached long ago by M. Brenet (*Haendel* (1903), p.13f) and H. Riemann ('Wann machte Handel die Bekanntheit Steffanis?', *Der Merker*, ii (1911), 1001-5), Dent (1934) and Young (1947) are the only English-language biographers of Handel who seem willing to accept it.

¹²HG, xxxii 2; the numbering of the duets in this article follows this edition. Three other duets are ascribed to Handel in mss in England. *Dalle tenebre orrende* (Add. 34291, 1.13v) is apparently by Hasse (see S. Hansell: *Works for Solo Voice of J. A. Hasse*, (1968). *Cara sposa, io ti lascio* (Fitzwilliam 22 F.27, f.132r) is ascribed to Steffani in Venice, Bib. Naz. Marciana Cod. It. IV. 768, f.27r; it cannot be by Handel or Steffani for obvious stylistic reasons. *Spero indarno* (Add. 5322, f.72v) may be by Handel, but it appears to be a section from a large work, possibly a lost chamber duet.

tion with his *Memoirs* of Steffani.

The first group of duets is the earliest. Nos. Ia and II both survive in autograph and date from the Italian period; the former was probably written in early 1707 and the latter c1707-9. There is no autograph of Ic, which may prove not to be genuine. Its inclusion in William Randall's *Thirteen Celebrated Italian Duets* (London, 1771) is no proof of authenticity: it was also published as the first item in Keiser's *Divertimenti Serenissimi* (Hamburg, 1713). Richard Petzoldt, who apparently discovered this coincidence, rejects Keiser as composer on grounds of musical style.¹³ It is not unmistakably Handelian either, but no other likely composer springs to mind. The duet must have been written, and Handel must have been familiar with it, by mid-1708, for the material of the last movement is used prominently in his cantata *Arresta il passo* (in the duet 'Per abbatter')¹⁴ which, according to Kirkendale,¹⁵ was performed in Rome in July of that year.

The chronology of duets III-XIV is not at all clear. Mainwaring presumably had these in mind when he wrote that Handel composed 12 'Duettos' soon after his return to Hanover in summer 1711.¹⁶ Chrysander believed that only ten of them (III-XII) were composed there. He evidently based his conclusion on R.M.18.b.11, which he called 'Handel's hand-copy'. This ms was certainly copied and bound in Hanover, probably in or shortly after 1710-11; but that is not proof that the duets were actually composed there. In addition to duets III-XII, it contains the vocal trios *Quel fior che all'alba ride* and *Se tu non lasci*. The latter was finished in Naples on 12 July 1708, so some of the duets may also have been composed before Handel moved to Hanover in 1710. It is clear from the autographs, which are in the Fitzwilliam Museum (30.H.3), that these duets were indeed written at various times, and in Italy as well as Germany.

Duets XIII and XIV are not included in R.M. 18.b.11, so may be later than III-XII. For the opening of *Languet, geme* (XIII) Handel borrowed an idea from Pietro Torri's setting of the same text (ex.1).¹⁷ The ms D.333 in the Florence Conservatory,

Ex. 1

[Sop] Torri

S Lan - gue, ge - me, so - spi - ra e si

[Alto] Handel

S Lan - gue, ge - me, so - spi - ra e si

which was copied in Düsseldorf in 1718, provides the latest possible date for Torri's duet. It was probably composed much earlier, though, and Handel is most likely to have come across it in Hanover or Düssel-

dorf in 1710-12. The autograph of his setting (R.M. 20.g.9) is written on a type of paper that he used during his first visit to England, so it may have been composed in Hanover in 1711.

Although Handel was 'acquainted with the merits of Steffani' by the age of 20, and owned a book of his duets in 1706, there is little evidence of Steffani's influence in duets Ia or Ic. The most obvious signs of Handel's independence are to be found in his bass lines. In Steffani's duets the bass is rarely more than a simple harmonic support for the voices. In the first movements of Ia and Ic, however, the bass is characterized by relatively consistent figuration, and in the last movements it contains elaborate material from the vocal parts. The use of such material as an introduction, as in these movements, is quite unknown in Steffani's duets.

Duet II, *Giù nei Tartarei regni*, is particularly interesting. The first movement owes nothing to Steffani, nor to Benedetto Marcello's duet on the same text.¹⁸ The other movements a pair of carefully-balanced fugues, connected by a short piece of recitative a 2—are very like Steffani in melody and harmony but unlike him in structure. If the first of these fugues is compared with the second movement of *Troppo cruda* (IV), which is based on the same subject and is modelled on Steffani, the differences in structure are immediately apparent.

Steffani's influence is felt most in duets III-XIV which, as we have seen, are slightly later in date than I-II: Handel's interest in Steffani's style may have been stimulated by their probable meeting in Rome in 1708-9. There are no literal borrowings, but the styles are very close. Compare, for instance, the opening of Handel's *Sono liete* (III) with Steffani's *Pria ch'io faccia* (ex.2).¹⁹ This is by no means an isolated example.

Ex. 2

S Steffani

S So - no lie - te, So - no lie - te, So - no lie - te, So - no lie - te

C Cont. So - no lie - te, fortuna - te, dolci, grate le ca - te -

S Handel

S Pria ch'io fac cia al - trui pa - le - se chi mi tien fra lac -

C Cont. - - - cu, chi mi tien fra lac [etc] Pria - ch'io fac cia al

Steffani was also the model for the types and sequences of movements found in Handel's duets. The C-time Andante or Allegro (e.g. duet III/1 and IV/2), the Adagio in 3/2 (III/2), the fast 3/2 (XI/1), the fast 3/8 (XII/1) and the fast triple-time fugue preceded by a slow movement (III/2-3, IV/3-4)—these were all part of Steffani's stock-in-trade.

¹³Die Kirchenkompositionen und weltlichen Kantaten Reinhard Keisers (1933), 66f

¹⁴HG, lii, 43

¹⁵op cit, 240f

¹⁶Memoirs of the Life of the late George Frederic Handel (1760), 85

¹⁷R.M.23.k.22, f.59v

376

¹⁸Marcello also set *Tacet, ohimè, tacete* as a duet. For sources, see Fruchtmann: *Checklist of Vocal Chamber Works by B. Marcello* (1967), 23, 27

¹⁹R.M.23.k.14, f.1r; facsimile in MGG, xii, cols. 1211-2; published complete in DTB, vi/2 (1905), 70

Despite the similarities, Handel's duets differ from Steffani's in two main respects. About a third of them (nos. Ia, Ic, III, VIII, IX, XI, XV and XVI) end in a different key from that in which they begin. This striking feature is foreign to Steffani's duets, which are untypical of duets by his contemporaries (but typical of Handel's solo cantatas). In many of his cantatas, Steffani achieves uniformity of key by repeating all or part of the first movement at the end. Handel does this in *Và, speme infida* (VII), although even here he reworks the material in the repeat. The autograph of *Tacete, ohimè, tacete* (X) includes an instruction (not printed in Chrysander) to repeat the first movement after the second; since *Conservate, raddoppiate* (XI) resembles these movements in style, there may be a case for a da capo here. But there are no grounds for repeats in other duets. The type of triple-time fugue that includes Chrysander's edition of *Sono liete*, for instance, is invariably found at the end in Steffani's cantatas; Handel followed his example in *Troppo cruda*, presumably intended the same here. For musical or poetical reasons a final restatement of the first movement would be impossible in duets Ia and Ic,

and highly improbable in nos. III, VIII, IX, XV and XVII: Handel apparently chose to end away from the tonic key.

His duets also differ in matters of form. About half of Steffani's duets might be described as through-composed: no movements are repeated, so there is no overall formal pattern. The other half are in a variety of forms that depend on repetition, like ternary, rondo and strophic-rondo. Handel almost entirely avoided repetition: only one of his duets (*Và, speme infida*) is not through-composed.

Moreover, while the majority of Steffani's duets include solo movements, Handel's have none. This may be a sign that Handel studied the contents of Add. 37779. The duets in this book are unascribed; the first 12 are by Steffani, but the last two are by Carlo Luigi Pietraru (originally known as Pietro Grua), vice-Kapellmeister at Düsseldorf c1700-16. Although the Grua duets are complete with their solo movements, these are lacking in all five of the Steffani duets that should have them. The ms must have given Handel an unbalanced impression of Steffani's duets, and it apparently influenced his attitude to the form.

THE CHAMBER DUETS OF AGOSTINO STEFFANI

(1654 - 1728)

WITH TRANSCRIPTIONS AND CATALOGUE

by

Colin Ronald Timms

VOLUME TWO

APPENDIX F

TRANSCRIPTIONS

CONTENTS

Preface	page 4
<u>Ah! che l'hò sempre detto</u>	
original version	5
revised version	10
<u>Aure, voi che volate</u>	
original version	17
revised version	30
<u>Cangia, cangia pensier mio cor</u>	
original version	36
revised version	43
<u>Che sarà di quel pensiero</u>	48
<u>E perchè non m'uccidete</u>	
original version	56
revised version	62
<u>Io voglio provar</u>	70
<u>Labri belli, dite un po'</u>	78
<u>Parlo e rido</u>	87
<u>Quanto care al cor voi siete</u>	
original version	91
revised version	101
<u>Tu m'aspettasti al mare</u>	106
<u>La fortuna su la ruota</u>	115
<u>Nò, nò, nò, non voglio se devo amare</u>	122
<u>Dir che giovi al dio d'anore</u>	130
<u>Crudo Amor, morir mi sento</u>	136
<u>Che volete, o crude pene</u>	147

PREFACE

The transcriptions in this Appendix constitute a fairly representative sample of Steffani's chamber duets and provide a basis for the musical discussion in Volume One of the dissertation. The selection contains at least one duet from all but the last of the formal categories outlined in chapter eleven ('External Form'), including both versions of five of the duets that were revised, and except in the case of Che volete avoids duplicating the works edited by Einstein and Sandberger in DTB, vi/2 (Leipzig, 1905). The ratio of three duets with solo movements to every one without is rather higher than in Steffani's output as a whole, but this serves to correct the impression given by DTB that most of the works do not have solos.

The transcriptions required a certain amount of editing, but this has been kept to a minimum. The original note-values have been retained, except in movements and sections in C_2^3 or $\frac{3}{2}$, where they have been halved. Time- and key-signatures have been modernised. Accidentals above the note and figures in square brackets below the bass are editorial. Obvious errors have been corrected and the source readings relegated to footnotes. These refer to the number of the bar, of the part (reading down the score) and of the symbol in the bar (including rests but not tied notes); pitches are given as C, c, c' (middle C), c'', etc., and the abbreviation 't-s' stands for 'time-signature'.

Double bars with dots (: || :) have been interpreted as indications for repeats in Parlo e rido and in solo movements in Cangia pensier, La fortuna and Dir che giovi, but as scribal decoration in Quanto care (original version, bars 83-4 and 98-9). In strophic duets (Parlo e rido and the second movement of Ah! che l'hò sempre detto) verse one has been underlaid to the upper voice and verse two to the lower.

Ah! che l'ho sempre detto

Original version

Paris. Vm^o 54

Original version score for Soprano, Tenor, and Continuo.

Soprano: Ah! che l'ho sempre detto

Tenor: (Silent)

Continuo: (Silent)

Continuation of the original version score.

Soprano: ch'a-mor mi tradi - rà, ch'a-mor mi tradi - rà.

Tenor: Ah! ah! che l'ho sempre detto, ch'amor mi tradi -

Continuo: (Silent)

Continuation of the original version score.

Soprano: Ah! ah! che l'ho sempre detto,

Tenor: ch'a-mor mi tradi - rà.

Continuo: (Silent)

Continuation of the original version score.

Soprano: ch'a-mor mi tradi - rà, ch'a-mor mi tradi - rà, che l'ho sempre

Tenor: Ah! ah! che l'ho sempre detto

Continuo: (Silent)

6: II: 1-2: d z .

11: II: 1-2: d z .

detto ch'a-mor mi tradi — rà, Ah! chel'ho sempre detto

8 ch'a-mor mi tra-di — rà, ch'amor mi tra-di — rà, Ah! chel'ho sempre detto

[#]

ch'a-mor mi tra-di — rà, ch'a-mor mi tradi — rà, ch'a-mor mi tra-di —

8 ch'a-mor mi tradi — rà, ch'a-mor mi tradi — rà, ch'amor mi tra-di —

[Fine]

-rà. ho troppo frale il petto

8 -rà. ho troppo frale il petto ai colpi di bel-

[#6] [6] [6] [6]

ai col-pi di bel — tà, ai col pi di bel — tà, ho troppo frale il petto

8 -tà, ai col-pi di bel — tà, ai col pi di bel — tà, ho troppo fra-le il

[6]

ho troppo frale il petto, ai col-pi di bel-tà, ai col-pi di bel-petto, ho troppo frale il petto ai col-pi di bel-

[6] [#]

40 D.S. al Fine, poi segue

-tà, ai col-pi di bel-tà. Ah! -tà, ai col-pi di bel-tà.

1. In due lu-ci tutto or-do-re si ce-lò l'i-ni-quo ar-cie - 2. se tal hor con mesti ac-

[6] [#]

45 -ro. si ce-lò l'i-ni-quo ar-cie - ro, poi con guardo lu-sin - -anti narro a Lilla i miei mar-ti

[#]

-ghiero mi tra-fis-se a morte il co - re
 Mi ri-sponde i tuoi sos-pi-ri, son per me get-tati ai

[#]

50
 poi con guardo lu-sin-ghiero mi tra-fis-se a morte il co
 ven - ti, Mi ri-sponde i tuoi sos-pi-ri, son per me get-tati ai

55
 Poi con guardo lu-sin-ghie-ro mi tra-
 ven - ti, mi ri-sponde i tuoi sos-pi-ri, son per me get-tati ai ven

-fis-se a morte il co re, mi tra-fis-se a mor-te il core
 -ti, son per me get-tati ai ven - ti, son per

mi tra- fisse a morte il co- re, mi tra- fisse a mor- te il co- re. Qual ri-
 me get- ta - ti ai ven- ti, son per me get- tati ai ven- ti.

-me- dio al mio do- lo- re nume in- gra - to, nume in

-gra - to hor si da- rà? hor si da- rà? D.C. ('Ah! che') al
 segno, poi
 segue:

-re. -ti. Qual con- for- to a suoi tor- men- ti l'al- ma mia spe- rar po-

-tra? spe- rar po- trà? D.C. ('Ah! che l'hà sempre detto').

61: 4-5: $\frac{3}{2}$, 3 minims per bar.

61: I: 2: 'Il' for 'Qual'.

64-7: I: 'irato' for 'ingrato'.

Revised version

[illegible]

15

-rà, ch'a-mor mi tra-di-rà, chel'ho sempre detto, mitradi-

-rà, mitradirà, mitradirà, Ah! chel'ho sempre detto, ch'a-mor mi tradi-rà, mitradirà,

[#] [#] [#]

-rà, mitradi-rà, ch'a-mor mi tra-di-rà,

mitradi-rà, ch'a-mor mi tra-di-rà,

20

Ho trop-po frale il petto ai col-

Ho trop-po frale il petto, Ho trop-

[#]

pi di bel-tà Ho trop-

-po frale il petto ai col-

[#]

25

fra le il petto ai col - pi, ai col -

pi di beltà, ai col - pi, ai

[q]

30

pi, ai col - - pi di bel - tà. Ah! che l'ho sempre

col - - pi, ai col - - pi di bel - tà. Ah!

detto, ch'a-mor mi tradi- rà, mi tradi- rà, mi tradi- rà, ch'a-mor mi tradi-

che l'ho sempre detto, mi tradi- rà, mi tradi- rà, ch'a-mor mi tradi-

[#]

35

-rà. mi tradi- rà, mi tradi- rà, mi tradi- rà, Ah! che l'ho sempre detto, ch'a-

-rà, mi tradi- rà, mi tradi- rà, mi tradi- rà, ch'a-mor mi tra- di -rà, che l'ho sempre

[#] [#] [#] [#]

29: III: 6: Bb.

34: III: 1-2: Bb, q.

35: III: 4: f.



-mormi tradi-rà, mi tradi-rà, mi tradi-rà, ch'a-mormi tradi-rà,
detto mi tradi-rà, mi tradi-rà, ch'a-mor mi tradi-rà,



ch'a-mormi tra-di-rà. [Fine]



1. In due lu-ci tut-te ar-do-ro si ce-lò l'i-ni-quo ar-cie-ro, si ce-lò l'i-ni-quo ar-
2. Se tal hor con mesti ac-



-cie-ro, si ce-lò l'i-ni-quo, si ce-lò l'i-ni-quo ar-
centi, narra a Li-la i miei mar-ti-ri, narra Li-la i miei mar-ti

42: The verse 'In due luci' is marked 'dolce'.



Handwritten musical score system 1. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

-ciero si ce-lo le-ni-quar-chie-ro, si ce-lo, si ce-

-ri, narra a Lilla, narra a Lil-la i miei tor-men-ti. narra a Lil-

[#]



Handwritten musical score system 2. It continues the melody and bass line from the first system. The lyrics are written below the notes.

-lo li-ni-quar-chie-ro, poi con guardo lu-sin-ghiero mi tra-fisse a morte il

-lai miei mar-ti-ri. Mi ri-sponde i tuoi sos

[#]



Handwritten musical score system 3. It continues the melody and bass line. The lyrics are written below the notes.

co-re, a mor-te il co-ro mi tra-fisse, mi tra-

-pi-ri, son per me get-tati ai ven-ti, son per me,



Handwritten musical score system 4. It continues the melody and bass line. The lyrics are written below the notes.

-fisse a morte il co-re, a mor-te il co-ro, a mor-te il co-

son per me get-ta-ti ai ven-ti, getta-ti ai ven-ti, getta-ti ai ven-

60

-re. Poi con guardo lu-sin-ghiero mi tra-fis-se a morte il

-ti, mi ri-sponde i tuoi sos-pi-ri, non per me get-ta-ti ai ven-

[#]

65

co-re, a mor-te il co-re, mi tra-fis-se a morte il co-

-ti, son per me get-tati ai venti, son per me get-ta-ti ai ven-


re, a mor-te il co-re, a morte il co-re, mi tra-

-ti get-ta-ti ai ven-ti get-ta-ti ai ven-ti.

-fisse a mor-te il co-re. Qual ri-me-di-o al mi-o do-lo-re

son per me getta-ti ai ven-ti.

nu-meingra - to nu-meingra - to hor

D.C. al segno , poi segue:

si da-rà? hor si da-rà?

[#]

-re.

8 -ti. Qual confor-to ai suoi tor-menti l'alma mia spe-rar

tr.

8 l'alma mia spe-rar, spe-rar po-trà? sperar po-trà?

D.C. al Fine.

[#]

Aure, voi che volateOriginal version

Add. 5329.

[Bass] *Au - re voi che vo - la -*

[Continuo] *[4]*

te in - tor - no all' i - dol mi - o per pie - tà li narra - te il

mio tormen - to, e se non

[#] [#]

posso, oh dio, pre - var questo contor - to ch'odane il mio duol vi gli narra -

[4]

-te, zoffi - retti cor - to - si, an - rest

20

-te, au - ret - te gra - ti, zoffi - ratti,

[#]

[#]

25

zoffi - ratti cor - te - si, au - ret

30

-te, au - ret - te gra - ti, au - ret - te, au -

-ret - te gra - ti.

[#]

Di - te a Fil - li,

35

[Alto]

[Bass]

Di - te a Fil - li

[#6]

Di - te a Fil - li

40

ch'io mi mo - ro, ch'io mi mo - ro, mi

Di - te a Fil - li ch'io mi mo - ro, ch'io mi mo - ro, mi

[#6]

45

no - ro, e m'uc-ci - de, m'uc-ci-de il suo ri-gor

no - ro, e m'uc-ci - de il su-o ri-gor, e m'uc-

[#]

50

e m'uc-ci - de il suo ri-gor, più la spe - me non

-ci - de, m'uc-ci-de il suo ri-gor

60

m'av - vi - va di con-forte l'al - ma è priva, l'al - ma è

più la spe - me non m'av - vi - va di con-for-to l'al-

65

pri - va, giunge tardi o-gri ri - sto - ro cadò

ma è pri - va, giunge tardi

[#]

vit-ti-ma

75

al do - lor, giungo tardi o - gni ri - sto - ro

o - gni ri - sto - ro ca - do vit - ti - ma al do - lor, giunge

80

ca - do vit - ti - ma al do - lor,

giunge tardi o - gni ri - sto - ro

ca - do vit - ti - ma al do -

ca - do vit - ti - ma vit - ti - ma 90 al do - lor. Di - te a Fil - li, Di - te a

-lor ca - do vit - ti - ma al do - lor. Di - te a Fil - li, Di - te a

[#6] [#6]

Fil - li 95 ch'io mi mo - - ro, ch'io mi 100

Fil - li ch'io mi mo - - ro, ch'io mi mo - ro, mi

105

mo - ro, e m'ucci - de, m'uc-ci-de il suo ri - gor, e m'uc- ci - de il suo ri - gor, e m'uc- ci - de il suo ri - gor, e m'uc- ci - de il suo ri - gor.

[#]

110

ci - de il suo ri - gor, e m'uc-ci-de, m'uc- ci-de il su-o ri - gor. ci - de il suo ri - gor, e m'uc-ci-de il suo ri - gor.

[#]

[Solo]

Original version

[Alto] Diteli, di - teli che per lei, ma

[Continuo]

Revised version

[Alto] Di - teli, di - teli che per lei

[Continuo]

[4]

O. ¹²⁰
no, ta cè-te, nel vostro mormori-o le su-sur-riall'o-occhio il do - lor

[#4]

R. ⁹⁰
ma nò. ta-cete, nel vostro mormo-ri-o le su-surriall'orecchio il -

[3] [4]

O. ¹²⁵
mi - os, pur se par-lar vo-le-te, al-la bella cru-

[#7]

R. ⁹⁵
do - lor mi - os, pur se parlar vo-le-te, al-la bella cru-

[47]

O. ¹³⁰
-del che mi fe-ri che mi fe-ri, li di-re - ai-te

[#]

R. ¹⁰⁰
-del che mi fe-ri, che mi fe-ri, li di-re - te co-

[4] [4]

Orig. vns: 126: t-5 = $\frac{3}{4}$, barred in 3.

Rev. vns: 94: I: 4-7:

97: t-5: $\frac{3}{4}$, barred in 6 crotcheti per bar.

O. *to-ssi, al-la bel-la cru-del che mi fe-*

[#]

R. *al-la bel-la cru-del, che mi fe-*

O. ¹³⁵ *-ri, che mi fe-ri, li di-re*

R. ¹³⁵ *-ri, che mi fe-ri, li di-re*

O. ¹⁴⁰ *te co-si, li di-re te co-si.*

R. *te co-si.*

[Duet]

145

Quan - do mai a - vrã mer - cã u - na lunga, u - na

Quan - do mai a - vrã mer - cã, u - na lunga, u - na lunga servi - tã u - na lunga,

[#] [#]

Quando mai havra mer - cã u - na lunga, u - na lunga servi - tã u - na lunga,

Quan - do mai ha - vrã mer cã u - na lunga, u - na

[#] [#]

lunga, u - na

lunga servi - tã

u - na lun -

- ga servi - tã

115

u - na lun - ga, u - na lunga, u - na lunga servi - tã

lunga, u - na lun - ga servi - tã, u - na lunga u - na lunga servi -

[#]

Orig. vsn: 146: II: 4-5: e, e.

146: III: 10: e' in D.C.

147: I: 3-4: ♩ (first time).

147: III: 2: c in D.C.

Rev. vsn: III: II: 5-6: a, crotchet, in D.C.



u-na lunga, u-na lun - ga ser-vi - tū. Se pi-

u-na lun - ga, u-na lunga u-na lunga ser-vi - tū. Se pi-

[#] [#]



-cè una lunga, una lunga, una lun - ga ser-vi - tū. Se pi-

-tū, u-na lunga, u-na lun - ga, u-na lunga, u-na lunga ser-vi - tū.

[#] [#]



-raustainna-mo-ra-ta mi nu-dri-sce nel mio sen. mai fa-

Se pi-raustainna-mo-ra-ta mi nu-

[#]



120

-raustainna-mo-ra-ta mi nu-dri-sce nel mio sen mai fa-

Se pi-raustainna-mo-ra-ta mi nu-

[46]

Orig. vsn: 149: II: 4: A in D.C.

Rev. vsn: 117: III: 6-7: a, g, ♩ , in D.C.

118: III: 8-9: g, a, in D.C.

122 et seq: 'mi' for 'mai'.

155

-sce nel mio sen, mai fa-rammi un dio be-a-to con sua fa-
 -rammi un dio be-a-to con sua fa ce, con sua fa

125

-rammi un di be-a-to con sua fa - ce, mai fa-rammi un di be-a-to con sua
 -dri-sce nel mio cor mai fa-rammi un di be-a-to con sua fa - ce, con sua

-ce'l dio d'a-mor, mai fa-rammi un dio be-a-to con sua fa - ce, con sua fa
 -ce il dio d'a-mor, Mai fa-rammi un di be-a-to con sua fa -

fa - ce'l dio d'a-mor, mai fa-rammi un di be-a-to con sua fa ce
 fa - ce'l dio d'a-mor, mai fa-rammi un di be-a-to con sua

[4 43]

160

O. *ce'l dio d'a-mor.*
ce'l dio d'a-mor. E spe-rar non dovrò più, se co-

130

R. *fa - - ce'l dio d'a-mor. E spe-rar - non dovrò più, se cos-*
fa - - ce'l dio d'a-mor.

[4 3]

165

O. *E spe-rar non do-vrò più se co-stan*
-stan te è la mia fè e spe-rar

135

R. *-tan la mia fè, E spe-rar*
E spe-rar - non dovrò più, se co-stan

O. *te è la mia fè, e spe - rar non dovrò*
non dovrò più se co - stan - te è la mia


R. *non dovrò più, te è la mia fè,*

O. *se co - stan - te è la mia fè.*
più fè, se co - stan - te è la mia fè.

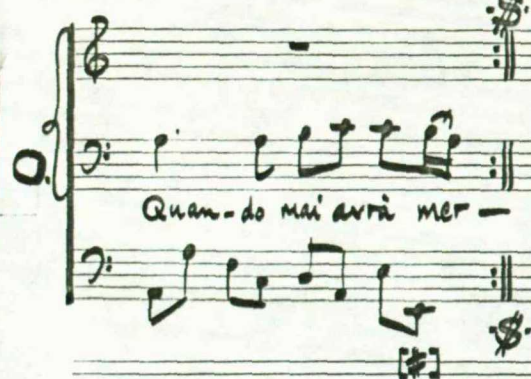
R. *se co stan - te è la mia fè. Quando mai avrà mer -*
sco stan - te è la mia fè.

[#] [#]

D.S. al segno ϕ ,
 poi segue:

D.S. al segno , poi:


Q



Quan-do mai avrò mer-

[#]

175



-tù, u-na lunga ser-vi-tù.

[Fine]

R



-tù, u-na lunga ser-vi-tù.

[Fine]

[4 #]

Aure, voi che volate

Revised version

RM. 23. k. 7.

Solo

Handwritten musical notation for the first system. The treble clef staff is labeled [Basso] and contains a melodic line starting with a half note 'e' and a quarter note 'a', followed by a series of eighth and sixteenth notes. The bass clef staff is labeled [Continuo] and contains a simple harmonic line. The key signature has one flat (B-flat) and the time signature is common time (C).

Handwritten musical notation for the second system. The treble clef staff continues the melody with lyrics: "voi che vo-la-te in-torno all'idol mio,". The bass clef staff provides the continuo accompaniment. The key signature remains one flat.

Handwritten musical notation for the third system. The treble clef staff continues the melody with lyrics: "per pie-tà li nar-rate il mio tor-men-". The bass clef staff provides the continuo accompaniment. The key signature remains one flat.

Handwritten musical notation for the fourth system. The treble clef staff continues the melody with lyrics: "to, e se non posso, oh dio! pro-var questo contento". The bass clef staff provides the continuo accompaniment. The key signature changes to two sharps (F# and C#) at measure 10, indicated by a [#] in the bass staff.

Handwritten musical notation for the fifth system. The treble clef staff continues the melody with lyrics: "ch'odane il mio duol voi glie'narrate, zef-fi-ratti cor-te si". The bass clef staff provides the continuo accompaniment. The key signature remains two sharps. Measure 15 is marked with a 15 and a 6/4 time signature change.

9: I: 12: semiquaver.

15: t-s: 3, barred as 6 crotchets per bar.

2ef-fi-retti cor-te - - si, au - ret -

[#]

te gra - te, 2ef-fi-retti cor -

[#] [#]

25 -te - di, au - ret -

[#]

30 te gra - te, au-ret te, au -

[#]

-ret - te gra - te.

[#]

35

[Alto] Di - ta a Fil - li ch'io mi mo -

[Basso] Di - ta a Fil - li ch'io mi mo -

[Continuo]

40

ro, ch'io mi mo - ro, e m'ucci - de il suo ri - gor, e m'uc -

- ro, ch'io mi mo - ro, ch'io mi mo - ro e m'uc - ci - de il suo ri -

[#] [#] [b]

- ci - de, e m'ucci - de il suo ri - gor. e m'uc - ci - de il suo ri - gor, e m'uc -

- gor, e m'ucci - de il suo ri - gor, e m'ucci - de il suo ri - gor, e m'uc -

[#]

45

- ci - de il suo ri - gor. più la

- ci - de il suo ri - gor. Più la spe - me non m'avvi - va di con -

[#] [#] [b]

50

spe - me non m'av-vi-va di con-for - to l'al - ma è pri-va, di confor - to

-for - to l'al - ma è pri-va, l'alma è pri - va più la spe -

[b5] [b5]

55

l'alma, di con-for - to l'al - ma è pri-va, l'alma è pri - va, più la

- ne, più la spe - me non m'avviva di confor - to l'al - ma è pri-va, di con -

spe - me non m'av-vi-va di con - for - to l'al - ma è pri-va di confor - to l'al -

-for - to l'al - ma è pri-va, l'alma è pri - va, di con - for - to l'al - ma è

60

l'alma è pri - va.

ma è pri - va, Giunge tardi o - gni ri - sto -

pri - va, di confor - to l'alma è pri - va.

[#] [#]

65 vitti-ma
 ca-do vitti-ma
 giunge tar-di o-gni ri-sto
 [6] [6] [6]

70
 -ma ca-do vitti-ma, ca-do vit-ti-ma al do-lor, giunge
 ro, ca-do vitti-ma, ca-do vit-ti-ma al do-lor,
 [6] [6]

tar-di o-gni ri-sto ca-do vitti-ma,
 ca-do vitti-ma, ca-do vit-ti-ma, giunge tar-di o-gni ri-
 [6] [6]

75 ca-do vit-ti-ma ca-do vitti-ma
 -sto ro, ca-do vitti-ma, ca-do
 [6]

ca - do vit-ti-ma

80

vit - ti-ma al do - lor.

vitti-ma, ca - do vit - ti-ma, vit - ti-ma al do - lor.

D.S., al segno ♩ ; poi segue

Di - te a Fil - li ch'io # mi no

Di - te a Fil - li

[#]

85

-gor, e m'ucci - do il suo ri - gor e m'ucci - do il suo ri - gor.

-gor il suo ri - gor, il suo ri - gor, e m'ucci - do il suo ri - gor.

[#]

For movements (iii) and (iv) see above, pages 21-9.

Cangia pensier mio cor

Original version

Modena, F. 1103.

[Soprano] *Cam-gia, cam-gia pen-sier mio cor, se la spe-me t'ingan-* ^{tr.}

[Soprano]

[Continuo]

-nò, se la spe-me, se la spe-me - t'in-gan-nò. ^{tr.}

Cam-gia, cam-gia pen-

Cangia. cangia pensier mio cor se la spe-me t'in-gan-

-sier mio cor se la spe-me t'in-gan-nò

-nò ^{tr.} *se la spe-me* ^{tr.}

se la spe-me, se la spe-me t'ingan-nò. se la

[#]

se la spe-me t'in-gannò, se la spe-me t'in-gan-nò, se la
spe-me, se la spe-me t'in-gan-nò, se la spe-me, se la spe-me

20 spe-me t'in-gan-nò, se la spe-me
t'in-gannò, se la spe-me t'in-gan-nò, se la spe-me

tr. 25 tr.
se la spe-me t'in-gan-nò, se la spe-me t'in-gan-nò.
t'in-gan-nò, se la spe-me t'in-gan-nò.

30
Non ser-vir a nu-me ingrato che
Non ser-vir a nu-me in
[#] [#]

spie - ta - to, a te so - lo tan - to duo -
 -gra - to cho spie - ta - to a te so - lo tan - to duo -

- lo des - ti - nò, a te so - lo tan - to duo - lo
 - lo des - ti - nò, a te so - lo tan - to duo - lo

des - ti - nò. Canzia, can - giapensier mio cor se la
 des - ti - nò. Canzia, canzia pen - sier mio cor

spe - me se la spe - me t'in - gan - nò, se la spe - me t'ingan -
 se la spe - me, se la spe - me t'in - gan - nò, se la spe - me, se la

-nò t'ingan - nò. Canzia, canzia pensier mio cor, so la spe -
spe - me t'in - gan - nò, so la spe - me, Canzia,

me, se la spe - me, se la spe - me t'in - gan -
canzia pensier mio cor, se la spe - me se la spe - me t'ingan - nò, se la

-nò, se la spe - me, se la spe - me t'in - gan - nò, se la spe -
spe - me t'ingan - nò t'ingan - nò se la

- me t'ingan - nò, t'in - gan - nò.
speme so la spe - me t'in - gan - nò.

47: I: 5-6: slurred.

56: II: 5-6: slurred.

59: I: 5-6: slurred.

[Solo: soprano I]

Revised version

Original version

Both versions

Sospi-

R. 70

-rar,

sos-pi-rar per la bel- lezza è fol-li-a, è fol- lia, credi-lo a

O. 65

Sos-pi-rar

sos-pi-rar per la bel- lezza è fol-li-a, è fol- lia credi-lo a

[#6]

R. 75

me, credi-lo, cre-di-lo, credi-lo a me, è fol- li-a credi-lo, credi-lo, credi-lo a

O.

me, è fol- lia, è fol- lia, è fol- lia, credi-lo a me, cre- di-lo a

[#]

[4 #]

R. 70

ME

se in gradir non hà fer- mezza, e in a-mar è sen-za fè e in a-

O. 70

ME

se in gra-dir non è fer- mezza, e in a-mar è sen-za fè e in a-

[#]

[#]

[#]

[#]

Rev. vsn: 68: II (bass): 6: A.
 70: II (bass): 6: A.
 77: II (bass): 3-4: A.

R. *80*
 -mar senza fè se in gra-dir non ha fermezza, e in a-mar è senza
 O. *75*
 -mar è senza fè se in gra-dir non ha fermezza, e in a-mar è sen-za

R. *85*
 fè e in a-mar senza fè. Sospirar
 O. *85*
 fè e in a-mar senza fè. Sospirar

R. *80*
 sospirar per la bel-lezza è fol-lia, credilo a me, è fol-li-a, credilo a me, credi-lo a me, credilo a
 O. *80*
 sospirar per la bel-lezza è fol-lia, credilo a me, è fol-li-a, credilo a me, credi-lo a me, credilo a

R. *90*
 me, credi-lo a me, a me, a me, è fol-li-a, è fol-li-a, credilo, credilo, credilo a me.
 O. *85*
 me, credi-lo a me, a me, a me, è fol-lia, è fol-li-a, credilo, credilo, credilo a me.

Rev. vsm: 81: II (bass): 8: D.
 83: II (bass): 8: D.
 84: II (bass): 5: D.
 84: II (bass): 6-8: d, f#, d.

85: II (bass): 1: g.
 86: II (bass): 6: A.

30 non m'ucci- de te. [Solo]

- de - te.

Forse vi

35 mancan l'ar- mi, for-se vi man-can l'ar- mi, per fe- rir, per fe- rir, per piagar -

[46] [46] [4]

40 - mi Ah no, che d'archi e stra - li ar - ma -

- ti sie - te, ah

45 no, che d'ar- chi e stra li ar - ma -

[4]

50
ti, ar - ma - ti sie - te, ar - ma -

[4]

55
- ti sie - te. E perche non m'ucci - de - te, e perche non m'ucci - de -

[4] [4] #

- te. E perche non m'ucci - de - te, e perche non m'ucci - de -

#

60
- te.

[Solo]

Mor - te mor -

[#] [#]

65
- te mi fo - ra pe - na pe - na men ri -

[#] b 6 5 #

53: t-s: C.

53: I: 1: d'.

55: II: 1: Bb and G.

70

-a, Mor-te, mor-te mi fo-ra pe-

[#] [#] [#]

75

-na, pe-na men-ti che ge-lo-

[#] [#]

80

-si -a, sof-frir, sof-frir sof-frir ogn' o-ra.

[#]

85

Deh, lu-ci-a-ma-ta, lu-ci-a-

[#] [#]

-ma-ta se mi ne-gate, se mi ne-gate d'esser mi-a-niche stel-

[#] [#] [#] [#]

Presto

90

- le

siatemi pur ru - bol - le

siatemi pur ru - bol - le

siatemi

#

b

95

pur, siatemi pur, siatemi pur co-me - te, co-me - te,

siatemi pur ru -

- bol - le

siatemi pur ru - bol - le, siatemi pur ru - bol - le, siatemi pur, siatemi

b

100

pur, siatemi pur co-me - te, co-me - te.

[D.C. 'E perche']

[#]

[#]

91: t-s: C.

100: II: 3: no b.

E perche non m'uccidete

Revised version

RM. 23. k. 14.

First system of musical notation. It includes staves for Soprano, Tenor, and Continuo. The Soprano part is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Tenor part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The Continuo part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are: "E per-cho non m'uc-ci-de-te spie-ta-tis-si-mi,". There is a trill (tr.) marked above the final note of the Soprano part. A bracket with a sharp symbol [#] is placed below the Continuo staff.

Second system of musical notation. It includes staves for Soprano, Tenor, and Continuo. The Soprano part is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Tenor part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The Continuo part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are: "E per-cho non m'uc-ci-de-te spie-ta-tis-si-mi oc-chi, oc-chi ingra". There is a trill (tr.) marked above the final note of the Soprano part.

Third system of musical notation. It includes staves for Soprano, Tenor, and Continuo. The Soprano part is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Tenor part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The Continuo part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are: "-tis-si-mi spie-ta-tis-si-mi oc-chi, oc-chi in-gra". There is a trill (tr.) marked above the final note of the Soprano part. A bracket with a sharp symbol [#] is placed below the Continuo staff.

Fourth system of musical notation. It includes staves for Soprano, Tenor, and Continuo. The Soprano part is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Tenor part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The Continuo part is marked with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are: "-ti, spie-ta-tis-si-mi spie-ta-tis-si-mi oc-chi". There is a trill (tr.) marked above the final note of the Soprano part.

15

-chi, oc - chi in - gra - ti. tr. spie - ta -

oc - chi, oc - chi in - gra - ti. spie - ta - tis -

20

-tis - si-mi, oc chi, oc - chi in -

si-mi oc - chi, oc - chi in - gra -

25

-gra - ti.

- ti.

Se a miei dan - ni congiura - ti ch'io lan - gui - sca, ch'io

Se a miei dan - ni congiura - ti

18: I: 6: 0. 1. 0.

19: I: 1: 1. d.

19: II: 4: semibreve.

20: I: 1: semibreve.

30

langui - sca ri - sol - ve - te se a miei dan - ni congiu -

8 se a miei dan - ni congiu - ra - ti ch'io langui -

35

-ra - ti se a miei dan - ni congiu - ra - ti ch'io langui -

8 - sca, ch'io langui - sca ri - sol - ve - te, ch'io langui -

[#]

40

- sca, ch'io lan - gui - sca ri - sol - ve -

8 - sca, ch'io langui - sca ri - sol - ve -

45

-te. E per - che non m'uc - ci - de - te, non m'uc - ci - de - te non m'uc - ci -

8 - te. E per - che non m'uc - ci - de - te, non m'uc - ci - de - te, non

[#]

50

-de-te, non m'uc-ci-de - te. E perche non m'ucci-

8 m'uc-ci-de-te, non m'ucci-de - te, E perche non m'ucci-de-te, non m'uc-ci-

[#]

-de-te, non m'uc-ci-de-te, non m'uc-ci-de-te, e per-cho non

8 -de-te non m'uc-ci-de - te, e per-cho non m'uc-ci-

[Fine]

55

m'uc-ci-de - te. Forse vi mancan l'armi per fe-rir per pia-gar -

8 -de - te. Forse vi mancan l'ar-mi, forse vi mancan

60

per pia-gar mi, forse vi mancan l'ar-mi, forse vi mancan

8 l'armi. Forse vi mancan l'armi per fe-rir per fe-rir per pia-gar -

65

l'armi per fe - rir, per fe - rir per piagarmi, per fe - rir, per fe - rir

mi per fe - rir, per fe - rir, per fe - rir, per fe - rir per pia -

Vivace

tr.

per piagar - mi. Ah no, ah no, che d'ar - coe stra

-garmi, per piagar - mi. Ah no, ah no, ah no, ah

70

- li che d'ar - coe stra - li ar - ma - ti

no, che d'ar - coe stra - li che d'ar - coe stra

75

Sie - te, che d'ar - coe stra - li. ah no, ah no, che d'ar -

li che d'ar - coe stra - li


[#]



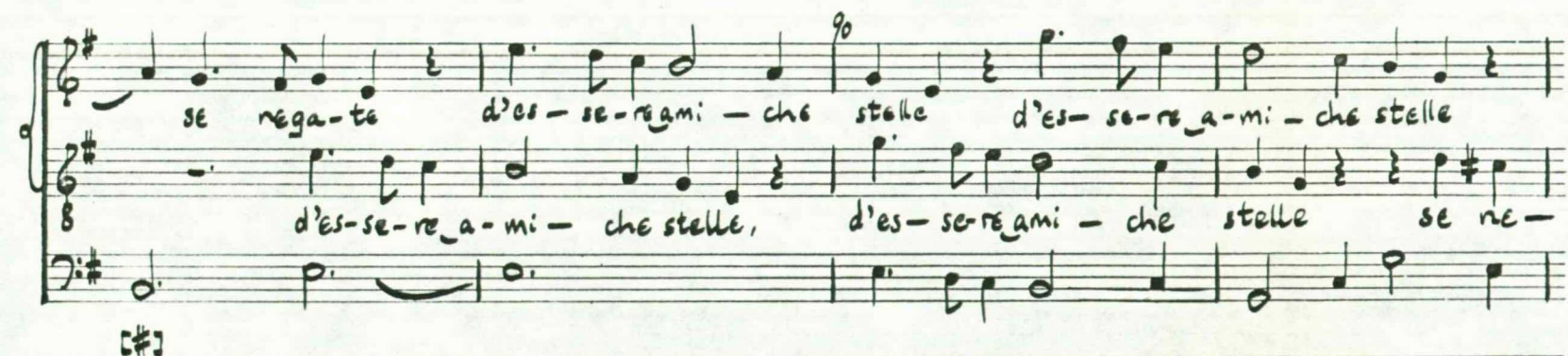
Handwritten musical score system 1. It consists of three staves: a treble staff, a bass staff, and a middle staff (likely for a second voice or instrument). The key signature is one sharp (F#). The lyrics are: -co e stra - li che d'ar - co e stra - li ar - che d'ar - co e stra - li ar - ma - ti sie - . The system ends with a repeat sign and a sharp symbol [#].



Handwritten musical score system 2. It consists of three staves. The key signature is one sharp (F#). The lyrics are: -ma - ti sie - te. Deh, lu - ci a - te, arma - ti sie - te. Deh, lu - ci a - ma - te, se ne - . The system ends with a repeat sign and a sharp symbol [#].



Handwritten musical score system 3. It consists of three staves. The key signature is one sharp (F#). The lyrics are: -ma - te se ne - ga - te, se ne - ga - te lu - ci a - ma - te - ga - te, se ne - ga - te lu - ci a - ma - te, se ne ga - te. The system ends with a repeat sign and a sharp symbol [#].



Handwritten musical score system 4. It consists of three staves. The key signature is one sharp (F#). The lyrics are: se ne ga - te d'es - se - re a - mi - che stelle d'es - se - re a - mi - che stelle d'es - se - re a - mi - che stelle, d'es - se - re a - mi - che stelle se ne - . The system ends with a repeat sign and a sharp symbol [#].

82: t-s: $\frac{3}{2}$, barred as 6 minims per bar.

95

d'es-se-re-a-mi-che stel - le se ne-ga-te

-ga-te lu-ci-a-ma - te, se ne-gate d'es-se-re-a-

[#] [#]

lu-ci-a-ma - te se ne-gate d'es-se-re-a-mi-che

-mi-che stel - le, d'es-se-re-a-mi-che stel-

[#] [#]

100

stel - le. Sia-temi pur ru-bol-le Sia-temi pur ru-bolle

- le. Sia-temi pur ru-bol-le sia-temi pur ru-

[#] [#]

105

siatemi pur, siatemi pur co-me-te, co-me-te, siatemi pur, siatemi

-bolle siatemi pur siatemi pur co-me-te, siatemi pur

pur, siatemi pur, sia-temi pur ru-bel-lè, siatemi pur, siatemi pur co-me —
 siatemi pur, siatemi pur ru-bel-lè, siatemi pur, siatemi pur, siatemi
 [#] [#] [#] [#]

D.C. 'E perche non m'uccidete'.
 -te, co-me-te.
 pur co-me — te.
 ^ ^ ^

Io voglio provar

R.M. 23. k. 15.

[Soprano] *Io vo-glio pro-var, io vo-glio, io vo-glio pro-*
 [Tenor] *Io vo-glio pro-var, io vo-glio*
 [Continuo]

-var, io vo-glio pro-var, io vo-glio pro-var io
 io vo-glio pro-var, io vo-glio pro-var, s'è ve-ro ch'a-mo-re a quel che si

vo-glio pro-var, io vo-glio
 di-ce
 sia un di-o tradi-to-re ch'im co-re fe-li-ce già mai sap-pia

io vo-glio pro-var, io vo-glio, io vo-glio pro-var, s'è ve-ro ch'a-
 far, già ma-i
 ch'im co-re fe-li-ce già mai sap-pia far

-mo-re a quel che si di-ce sia un di-o tradi-to-re ch'un co-re fe-
 Io vo-glio provar, io vo-glio

20 -li-co già mai sap-pia far già ma-i ch'un co-re fe- li-co già mai sap-pia
 Io vo-glio pro-var, io vo-glio io vo-glio pro-

25 far; Io vo-glio pro-var, io vo-glio, io vo-glio pro-var, io vo-glio pro-
 -var. Io vo-glio pro-var, io vo-glio, io vo-glio pro-

30 [Fine]
 -var, io vo-glio pro-var. Ar-de-rò,
 -var, io vo-glio pro-var. Ar-de-rò

31: t-s: $\frac{3}{1\frac{1}{2}}$, barred as 6 minims per bar.

35
 piange-ro nar-re-ro la mia bel-la il
 pian-ge-ro nar-re-ro la mia bel-la il mio mar-to-ro, il
 [♯]

mio mar-to-ro, il mio mar-to-ro già non si
 mio mar-to-ro
 [♯] [♯] [♯]

40
 muor sin che si di-ce io mo-ro, io mo-ro; già
 Già non si muor sin che si di-ce io

45
 non si muor sin che si di-ce io mo-ro, io mo-ro,
 mo-ro, io mo-ro, già non si muor

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics are "sin che si di-ce io mo - ro, io mo". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

Presto

Handwritten musical score for the song "Sen-ta di-re ch'è paz-zì-a". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Sen-ta di-re ch'è paz-zì-a" are written between the staves. The melody is simple and consists of a few notes, with some rests. The bass line is also simple, with some notes and rests. The handwriting is in ink on aged paper.

55

Sen-ta di-ro ch'è paz - zi-a d'un bel vol-tin-na - mo - rar-si, d'un bel

Handwritten musical score for a song. The score is written on two staves, both in G major (one sharp). The top staff is in 4/4 time, and the bottom staff is in 3/4 time. The lyrics are written below the top staff: "vol-to in-na-mo-rar". The number "60" is written above the first measure of the top staff. The score includes various musical notations such as notes, rests, and bar lines.

65

Handwritten musical score for the song "Ch'è una specie di folia". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with a series of eighth and sixteenth notes. The lyrics "Ch'è una specie di folia" are written below the staves. The number "65" is written above the first measure of the top staff. The word "si." is written below the first measure of the bottom staff.

- si.

Ch'è una specie di folia

70

Ch'è una specie di fol - li - a l'in - gol - far - si en - tro il mar de la spe -

[#] [#]

75

-ranza con pen - sier che la co - stan - za gui - di al por - to del gio - ir

[#] [#] [#] [#]

80

gui - di al por - to del gio - ir Ch'è una specie di fol -

[#] [#] [#]

85

-li - a l'in - gol - far - si en - tro il mar de la spe - ranza con pen - sier che la co -

90

-stanza gui - di al por - to del gio - ir gui - di al

95

por-to del gio-ir. Se la na-ve del de-sir, \neq se la na-

[#]

100

-ve del de-sir dei mar-tir non reg-ge il pon-do non

[#]

105

reg-ge il pon-do.

[#]

Grave

110

Se co-si stà v'ha po-chi sa-vii v'ha po-chi sa-vii

al mon-do, se co-si stà v'ha po-chi sa-vii v'ha po-chi sa-vii al'

[#]

108: t-s: $\frac{3}{2}$, barred as six minims per bar.

115
 mondo, v'ha po-chi sa-vii al mon-do.

120
 L'un si duol d'es-ser fe-ri-to chie-de l'al-tro sua mer-

125
 -cè chi la fram-me di co-ci-to por-ta in sen chi cep-pi al

chi la fram-me di co-ci-to por-ta in sen chi cep-pi al

130
 piè; s'ho da di-la mi-in-ten-tio-ne io la credo io la cre-do un-o-pi-nio-ne un'

122: double bar has repeat marks; there are none at bar 130.

124: I: 1: G.

130: t-5: C.

135

o - pi - ni - o - ne se m'in - gan - no sia mi o dan - no sia mi o dan - no non sa - prei non sa -

[#] [#]

prei che mi ci far - non sa - prei che mi ci far, se m'in -

[#] [#] [#6] [#]

140

- gan - no sia mi o dan - no, sia mi o dan - no, non saprei non sa - prei che mi ci

far non sa - prei che mi ci far.

[6]

D. C. 'Io voglio provar'.

R. *credilo, credilo, credi-lo a me,*

C. *credilo, credilo, credi-lo a me,*

[Solo: soprano I]

Both versions

Col de-sio che sempro al-let-ta ad a-mar

95/101

- l'a-nima vā - ad a-mar - Da - nima vā, Ma quel

[#] [C] [C]

100/106

bo-no ch'ella as-pet-ta conse-guir sem - pre non può, no, no, no, non può, no, no, no, non

[C] [C]

può - Conseguir sem - pre non può.

D.C. 'Canzia pensier?'

Orig. vsn: 96: II: 3: no #.

106: no pauses or repeat dots.

Rev. vsn: 99: I: 9: trill.

99: II: 2-4: d, d, g, A.

101: II: 2-5: 8ve lower.

102: II: 1-5: 8ve lower.

102: II: 6-7: A, minim.

105: II: 1-2: f#, d.

110: II: 5: g.

112: no repeat dots.

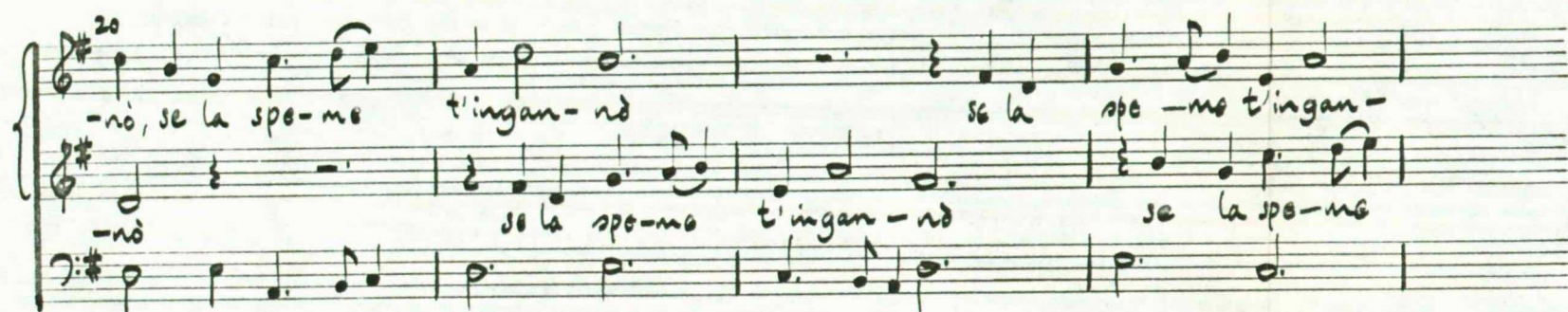
Cangia pensior mio cor

Revised version

R.M. 23. K. 8



First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a half note, followed by eighth and sixteenth notes. The lyrics "spe" and "me t'ingan" are written below the staff.



Second system of musical notation, starting at measure 20. The treble staff continues the melody with lyrics "-nò, se la spe-me t'ingan-nò" and "se la spe-me t'ingan-". The bass staff provides a harmonic accompaniment.



Third system of musical notation, starting at measure 25. The treble staff features a more active melody with lyrics "-nò, se la spe" and "t'ingan-nò, se la spe".



Fourth system of musical notation, starting at measure 30. The treble staff concludes with lyrics "me t'ingan-nò." and "Non ser-". The bass staff continues with a steady accompaniment.

Handwritten musical score for the first system, measures 31-35. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian. Measure numbers 31, 32, 33, 34, and 35 are indicated above the staff.

Lyrics: -vir a me-me in-gra-to, non ser-vir a nu-me in-gra-to non ser-vir a

Non ser-vir a nu-me in-gra-to non ser-vir a

[#6] [#6] [#6]

Handwritten musical score for the second system, measures 36-40. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian. Measure numbers 36, 37, 38, 39, and 40 are indicated above the staff.

Lyrics: che spie-ta - to, che spie-ta -

nu-me in-gra-to che spie-ta - to, che spie-ta -

[#]

Handwritten musical score for the third system, measures 41-45. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian. Measure numbers 41, 42, 43, 44, and 45 are indicated above the staff.

Lyrics: -to a te so-lo tan-to duo-lo, tan-to duo - -lo

-to, a te so-lo tan-to duo-lo tan-to duo - -lo

Handwritten musical score for the fourth system, measures 46-50. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian. Measure numbers 46, 47, 48, 49, and 50 are indicated above the staff.

Lyrics: des-ti-no, a te so-lo tan-to duo-lo, tan-to duo -

des-ti-nò, a te so-lo tan-to duo-lo, tan-to duo -

50

lo des-ti-no. Can-gia, can-gia pen-sier mio cor

lo des-ti-nò. Can-gia, can-gia pen-sier mio

[#] [#]

55

se la spe-me t'in-gan-nò, se la spe-me

cor se la spe-me t'ingan-no, Can-gia, can-gia pen-sier mio cor, se la

Can-gia can-gia pen-sier mio cor, se la spe-me t'ingan-nò

spe-me se la spe-me t'ingan-

60

se la spe-me t'ingan-nò, se la spe-

-nò se la spe-me t'ingan-nò, se la spe-

Handwritten musical score for three staves in G major (one sharp). The top two staves are vocal parts, and the bottom staff is piano accompaniment. The lyrics are "me t'in-gan-nô." with a circumflex accent over the 'ô' in the final syllable. The music concludes with a double bar line.

For solo movements, see above #.40-42.

Che sarà di quel pensiero

RM 23. k. 16.

[Soprano] *Che sa-rà che sa-*

[Soprano] *Che sa-rà*

[Continuo]

-rà di quel pen-sie-ro che lag-gie

che sa-rà di quel pen-sie-ro

[6] [6]

-ro, che sa-rà che sa-rà di quel

che sa-rà che sa-rà di quel pen-sie-ro

[#6]

pen-sie-ro che sa-rà che sa-rà

che lag-gie - ro da me ra-

[#6]

15

che sa-rà, che sa-rà che sa-rà di quel pen-sie-ra
pi-do s'en vâ che sa-

[#] [6]

20

che leg-gie - - - - - da me ra -
-rà di quel pen-sie-ra che sa-rà che sa-

[6]

25

-rà che sa-rà, che sa-rà da me ra -
pi-do s'en vâ, da me ra -

30

pi-do s'en vâ; se l'in-con-tra, se l'in-
pi-do s'en vâ, se l'in-con-tra

-contra la bel-tà, se l'in-con-tra per mer-ce

se l'in-con-tra, se l'in-contra la bel-tà per mer-

[#] [#] [#] [#]

-de o la le -

-ce - de

-ghi in bel-la fe-de o la la -

o la le - ghi in bel-la

[#]

-sei in li-ber-tà, o la le -

fe-de o la la - ghi in bel-la

fe - de tr. o la la - ^{so} ghi in bella

- sci in li - ber - tà o la la -

tr. - sci in li - ber - tà o la la - - sci in li - ber -

fe - de o la la - - sci in li - ber -

⁵⁵ - tà, o la la - sci, o la la - sci o la la -

- tà, o la la - sci, o la la - sci o la la -

- sci in li - ber - tà. ⁶⁰ ^{1A}

- sci in li - ber - tà.

Primo solo

Bel-le voi che go-da-te de miei mar-ti-ri al sus-su-rar -

pe-no-so, fug-gi-te, fug-gi-te, fug-gi-te

l'au-ra pur de miei sos-pi-ri;

Adagio

Che il mio cor che fug-gi-te tra-sfor-ma

70: 2: 13: dotted quaver.

73: 4: 3, barred as 6 minims per bar.

tr.

to in sospir vi giun-ge-rà; ch'il mio cor che fug-gi-to, ch'il mio

[#] [#]

80

cor che fug-gi-to tra-sforma - to in sos -

tr.

-pir vi giun-ge-rà

85

tr.

vi giun-ge-rà.

D.C. 'Che sarà di quel pensiero'

2° solo

90

Chi pro-vò lun-go mar-ti-re, lun-go mar-

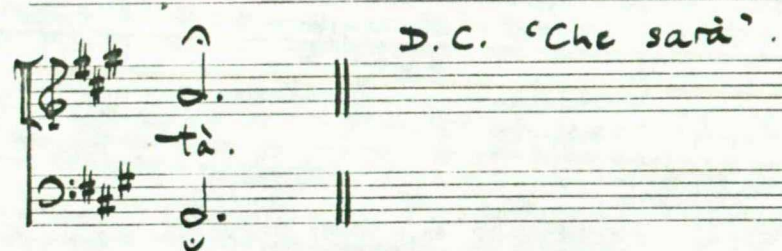
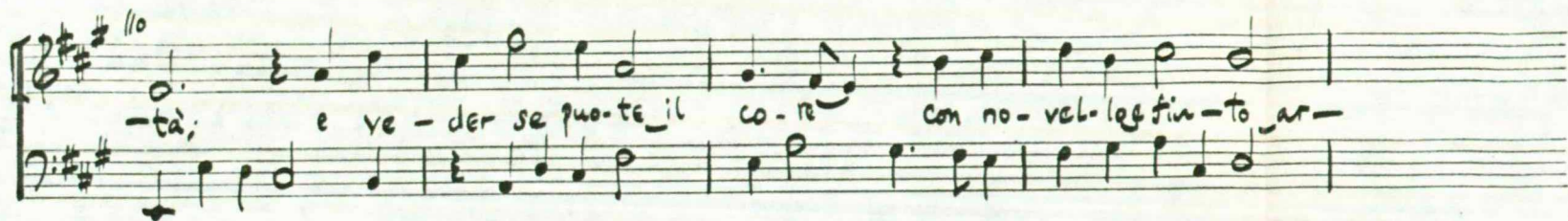
-ti - o -
 vuol can - giar, vuol can - giar
 [F#]

95
 to al do - lo - re,
 [F#] [F#]

100
 e ve - der se può te il co - re con no - vel - lo e fin - to ar -
 [F#]

105
 in - gan - nar
 [F#]

la cru - del -
 [F#]



E perche non m'uccidete

Original version

Bologna, V. 195

[Soprano] E per- che non m'ucci- de- to spieta- tis- si- mi oc - chingra -

[Tenor]

[Continuo] E per-

- ti E perche non m'ucci- de- te

- che non m'ucci- de- to, spieta- tissi- mi oc - chingra - ti. E per- che non m'ucci-

spieta- tis- si- mi oc - chi in- gra - ti, oc -

- de- te spieta- tis- si- mi oc - chingra - ti

chi in- gra - ti; sa miei danni con- giu- ra

oc - chingra - ti S'a miei danni con- giu-

15

ti s'a miei danni congiu-ra - ti ch'iolan-

ti, s'a miei danni congiu-ra - ti, ch'iolanqui -

[b]

20

-gui - sca ri-sol-ve - te; e per - che non m'uc-ci-date

-sca ri-sol-ve - te E per - che non m'ucci -

5 6 #

25

e per - che non m'uc-ci - da - te; e per - che non m'uc-ci -

-de-te e per - che non m'ucci - de - te

[b] # 4 3 6 b #

-de-te e per - che non m'uc-ci - de - te

e per - che non m'uccidete e per - che non m'ucci - de - te, non m'ucci -

b [#] # 4 3 #

Labri belli dite un pò

RM. 23. k. 13.

[Soprano] *La - bri bel - li di - te un pò chi si ben vi*

[Basso]

[Continuo]

[#]

co - lo - ri se un co - ral - lo si sve - nò ou - na ro -

[#] [b]

sa il sen s'a - pri

La - bri bel - li di - te un pò chi si ben vi

[#] [#]

co - lo - ri se un co - ral - lo si sve - nò ou - na ro -

[#]

La - bri bel - li di - te un pò chi si ben
 - sa il non n'a - pri La - bri bel - li di - te un pò chi si

[#]

chi si ben vi co - lo - ri, se un co - ral - lo si sve - nò
 ben vi co - lo - ri se un co - ral - lo

[#] [b]

- si sve - nò, o u - na ro - sa o u - na ro - sa il
 si sve - nò o u - na ro - sa, o u - na ro - sa il

sen s'a - pri, se un co - ral - lo si sve - nò si sve - nò, o u - na
 sen s'a - pri se un co - ral - lo si sve - nò

30: I: 2: no b.
 30: II: 4: dotted minim.

30: III: 2: no b.
 31: I: 6: no b.

35

ro - sa ou-na ro - sa il sen s'a-pri. Ma s'a-

ou-na ro - sa, ou-na ro - sa il sen s'a-pri.

-mor v'im-pie - to - sì, v'im - pie - to - sì, oh quan-to a - va-ri sie-te, oh

Ma s'a-mor v'im-pie - to - sì oh quan-to a -

[63]

40

quanto a - va - ri, a - va-ri sie - te

-va-ri sie-te, oh quanto a - va - ri sie - te. O do-na-te-mi-un-ba -

45

O do-na-te - mi-un-ba - cio, o non ri-de-te

-cio, o non ri-de - te O do-

50

o non ri-de-te o non ri-

-na-te-mi un ba - cio, o non ri-de-te, o non ri-de-

55

-de-te, o non ri-de-te, o do-na-te-mi un ba - cio, o

-te, o non ri-de-te o do-na-te-mi un

[#4] [#]

non ri-de-te o non ri-de-

ba - cio, o non ri-de-te, o non ri-de-

60

-te, o non ri-de-te, non ri-de-te,

-te, o non ri-de-te, non ri-de-te,

[#4] [#] [#]

65: *Un lam - po d'un ri-so mi strugge e mi*

[#] [#]

70: *sta - ce; un lam - po d'un ri-so mi strugge e mi*

[#] [#] [#]

75: *sta - ce; ma un tra-cio im-pro-vi-so, oh quan-to è vi-va-ce, oh quan-to, oh*

[#]

80: *quan-to è vi-va - ce, ma un*

[#]

85: *ta-cio im-pro-vi-so, oh quan-to è vi-va-ce, oh quan-to, oh quan-to è vi-va -*

[#] [#]

65: I: 5: no b.

76: I: 6 and 8: no b.

85

Ca, ri-der sen-za ba-ciar no, no, no, no,

Handwritten musical score for two staves. The top staff is in G major (one sharp) and 4/4 time. The bottom staff is in F major (two sharps) and 4/4 time. The lyrics are written below the top staff.

che non pia - ce, ri - der sen - za ba - ciar, no, no, no, no, che non pia -

[#]

[#6]

Handwritten musical score for a song. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The middle staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written below the staves: "Te: o do-na-te-mi un ba - cio, o non ri-de - to". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten markings like "95" at the top left and "[#]" at the bottom left.

Handwritten musical score for "Gloria in excelsis Deo" by Giovanni Battista Pergolesi. The score is written on three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The lyrics are in Italian. The music is in 3/4 time and G major. The score includes various musical notations such as notes, rests, and ornaments.

Lyrics:

- cio o non ri - de - te

o do - na - te - mi un - cio, o non ri - de - te, o

$q_1: t-s: C.$

95: t-s: $\frac{3}{4}$, turned as 6 minims per bar.

92: II: 6: 4.

105

non ri-de-te, o non ri-de-te, o do-

non ri-de-te, o non ri-de-te

[#] [#]

110

-na-te-miunba - cio, o - non ri-de-te o non ri-

o do-na-te-miunba - cio, o non ri-de-te, o

[#] [#]

-de-te, o non ri-

non ri-de-te, o non ri-de-te, o non

[#] [#]

115

Fine

-de-te. ri-de-te. La-sai-vot-ti, ah si v'intendo

ri-de-te. La-sai-vot-ti, ah si v'intendo

[#] [#]

si rin-ten-do, mal-tri me-dio io ben lo so io ben lo so se più ri-der vi com-

[#] [b]

-prendo per vendet - ta piange-rò, io piange-rò, io piange-rò, per ven-det -

[b] [b]

- ta piange-rò se più ri-der vi com - prendo per vendet - ta piangerò, io piange-

[#]

-rò, io piange-rò, per ven-det - ta pian-ge-rò. Strug-ge-rò con

[#] [b]

cal-de stil - qual co-ral - lo

[b]

118: I: 4: no b.

125: I: 14: dotted quaver.

130: I: 14: dotted quaver.

135: II: 2: no b.

nel cri-sta-lo dell' a-ma-ro, dell' a-ma-re mi- pu- pil-

[#]

-le nel cri-sta-lo dell' a-ma-ro, dell' a-ma-re

145 mi- pu- pil- lo. All' or poi che ne di- re-te che ne di-

re-te, che ne di-re-te? All' or poi, che ne di- re-te che ne di- re-te che ne di-re-te?

[#] [#] [#] [#]

D. S. al Fine

0 do-na-te-mi un

[#]

145: I: 1: no b.

145: I: 5: A.

Parlo e rido

Rm. 25, k. 15.

[Soprano] 1. Par-lo e ri-do con que-sta e quella
[Soprano] 2. Ho l'a-mo-re per og-ni
[Continuo]

brut-ta o bel-la ser-vo tut-to con li-ber-tà con li-ber-tà, ser-vo tut-te con li-ber-
lo-co per mio gio-co tut-to il mondo bur-lan-do vò, tut-to il mondo bur-lan-do

1. -tà. Par-lo e ri-do con que-sta e -tà. Cen-to al me-no mi han per a-man-te mà di tan -
-vò. vò. D'u-na so-la non fin-to ar-do-re sen-to al
[#]

-te u-na so-la nel cor mi stà, u-na so-la, u-na so-la u-na
co-re, ahi, ahi, ahi, ahi, ahi con questa non bur-lo, nò, ahi, con questa non bur-lo
[#] [#]

so-la nel cor mi stà con-to al-méno m'han per a-man-te mà di tante u-na
no, non bur-lo, no; d'u-na so-la non fin-to ar-do-re son-to al co - - re, ah,

so-la nel cor mi stà, u-na so-la, u-na so-la u-na so-la nel cor mi
ahi, ahi, ahi, ahi, con que-sta non bur-lo, no, ahi, con que-sta non bur-lo no, non bur-lo,

1. stà. Con-to al-mé-no m'han per a- stà.
no. D'u-na no.
[#]
1. Mol-te che non dov -

20
-rian mi pre-stan fe-de, mi pre-stan, mi pre-stan fede
2. Son cro-du-to ve-ra-ce o-ve non ar-do, o-ve non ar-do

12: II: 7: #.

13: II: 2: # in verse one.

25
-do; no - lo l'i - do - lo mio che non mi cre -
-do so - lo l'i - do - lo mio

30
de che non m'ha per bu-giar - do, m'ha per

35
mi cre - de; so - lo l'i - do - lo mio che non mi
- bu-giar-do so - lo

40
cre - de che non mi cre - de, che
l'i - do - lo mio m'ha per bu-giar - do, m'ha per

35: II: 1: ♩ ♩ in verse one.

36: II: 4-5: dotted minim in verse two.

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: "non mi cre - de, che non". The bass staff contains the accompaniment with lyrics: "bu - giar - do m'ha". The key signature is one flat (B-flat) and the time signature is 4/4.

Handwritten musical score for the second system. The treble staff contains the melody with lyrics: "mi cre - de.". The bass staff contains the accompaniment with lyrics: "per bu - giar - do.". The system concludes with a double bar line. The key signature is one flat (B-flat) and the time signature is 4/4.

D.C. to verse 2.

Fine .

Quanto caro al cor

Original version

Modena, F. 1103.

[Soprano I] Quanto caro al cor voi siete mie ca-te ne

[Soprano II] Quanto caro al

[Continuo]

mie cate ne, mie ca-te -ne per co-lei

cor voi siete mie ca-te -ne, mie ca-te no per co-

che mi le-gò per co-lei che mi le-gò per co-lei

-lei che mi le-gò, per co-lei che mi le-gò, per co-lei che mi le-

Fine

che mi le-gò, per co-lei che mi le-gò. A-mo si fra Voi le

-gò, per co-lei che mi le-gò. A-mo

3: I: 6: no b (revised version).

11: II: 3: A in D.C. (both versions).

15: I: 5: no trill (rev. ver.).

pe-ne tr. che se mai non vi rom-pete io già mai non vi sciorrò io già
si fra voi le pene che se mai non vi rompete, io già ma-i non vi sciorrò

mai non vi scior-rò già mai non vi scior-rò. che se mai non vi rom-
io già mai non vi scior-rò, già mai non vi scior-rò. Che se mai non vi rom-pete io già


D.S. al Fine.

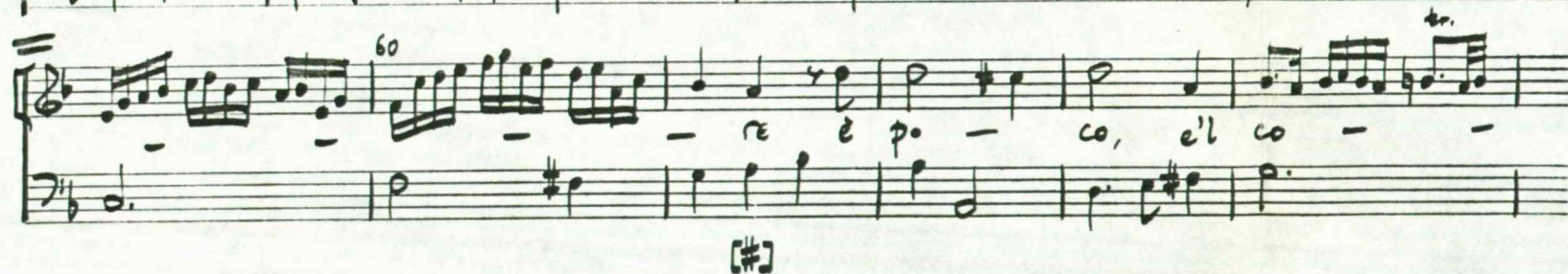
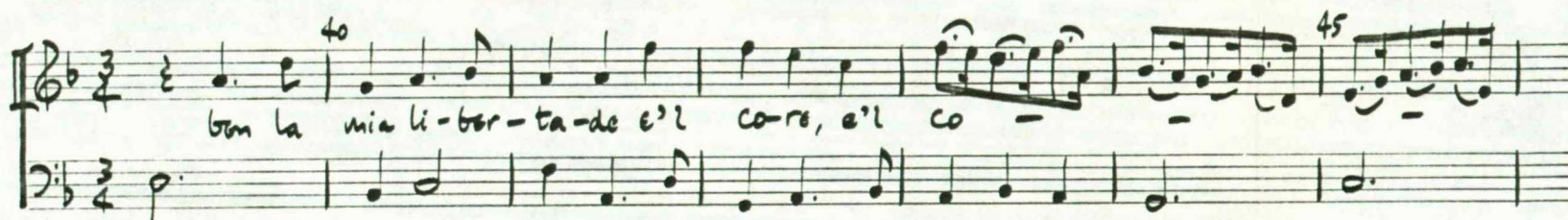
-pote io già ma-i non vi sciorrò io già mai non vi scior-rò, già mai non vi sciorrò. Quanto care ab
ma-i non vi sciorrò io già mai non vi sciorrò già mai non vi scior-rò.

[Solo]

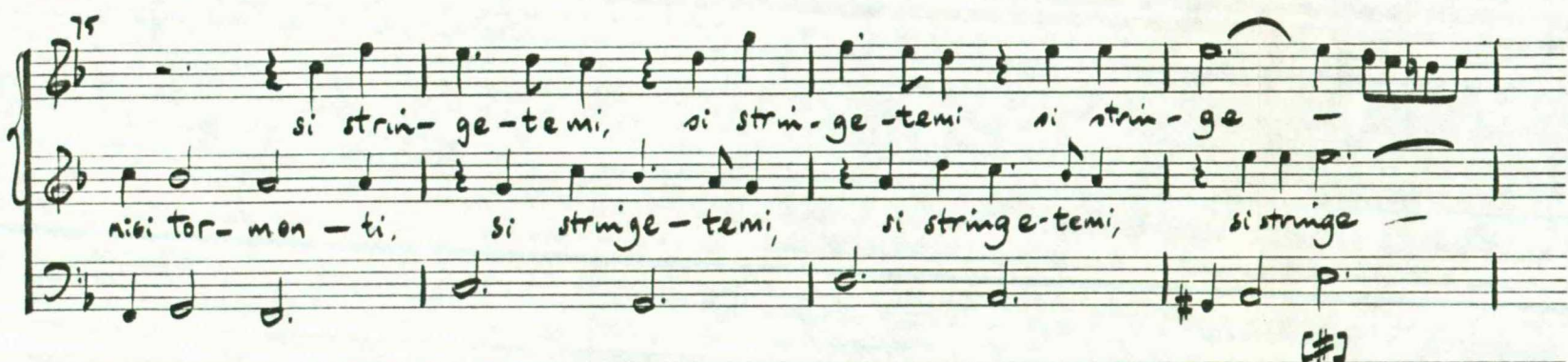
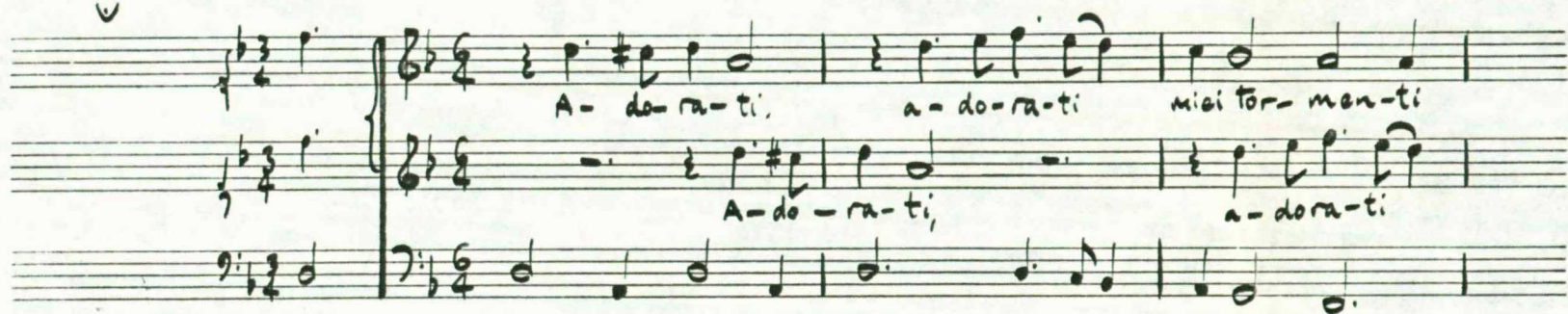
[Soprano I] Da bianca man formate d'un crin biando intes-sate strette

28: "Recit:°".

Rev. vsm: 16: II: 5: no trill.
26: II: 7-8: 
26: III: 4: f.



39: t-s: $\frac{3}{2}$, 3 minimi per bar.



85

ogn' or più. che go-dor ve-ri con-tenti non sa un cor che in voi non fu, non sa un
ogn' or più. che go-dor ve-ri con-tenti non sa un cor che in voi non

90

cor, non sa un cor che in voi non fu, che go-dor ve-ri con-tenti
fu, non sa un cor, non sa un cor che in voi non fu. che go-dor ve-ri con-

[#]

95

non sa un cor che in voi non fu no, no, no, non sa un cor che
tenti no, no, no, non sa un cor che in voi non fu, non sa un cor che in

[#] [#]

in voi non fu, non sa un cor che voi, che in voi non fu. Mai, mai, non v'allen-
voi non fu non sa un cor che in voi non fu. Mai, mai, non v'allen-

[#]

83-4: repeat dots at double bar.

98-9: repeat dots at double bar.

100/61

-ta - to, non v'al-len - ta - te, che vi-ver non poss' i -
-ta - to, non v'al-len - ta - te che

105/66

-o se mi la-sciate, se mi la-scia - te,
vi-ver non poss' i - o se mi la-scia - te, che

110/71

che vi-ver non poss' i - o se mi la-scia -
vi-ver non poss' i - o se mi la-sciate, se mi la-scia -

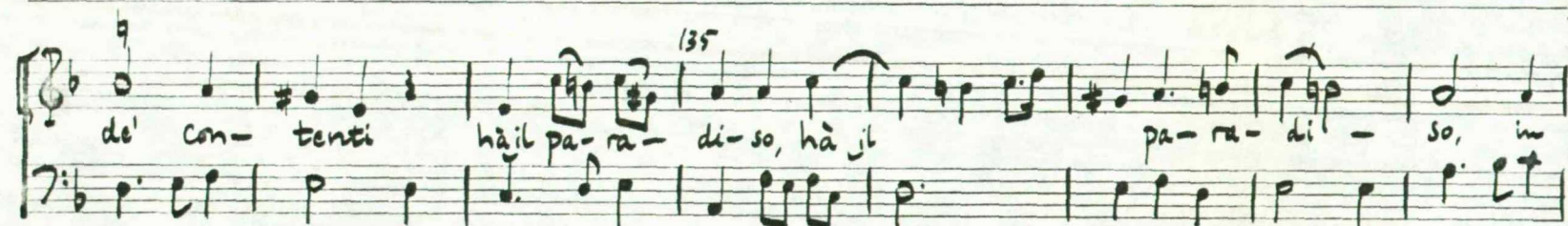
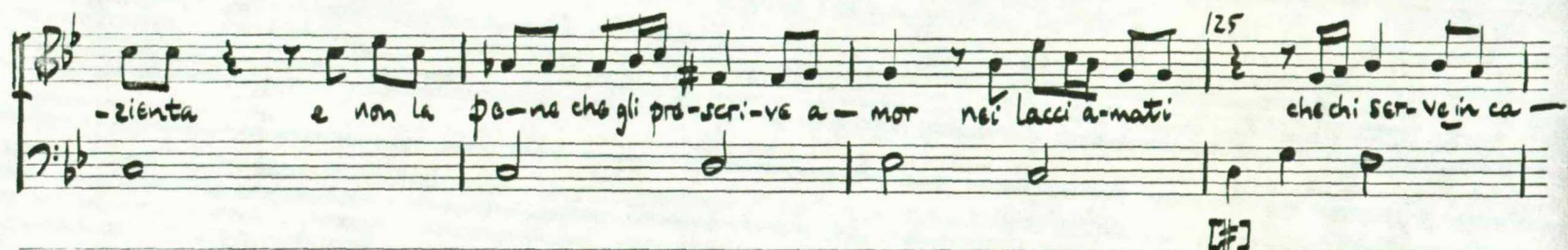
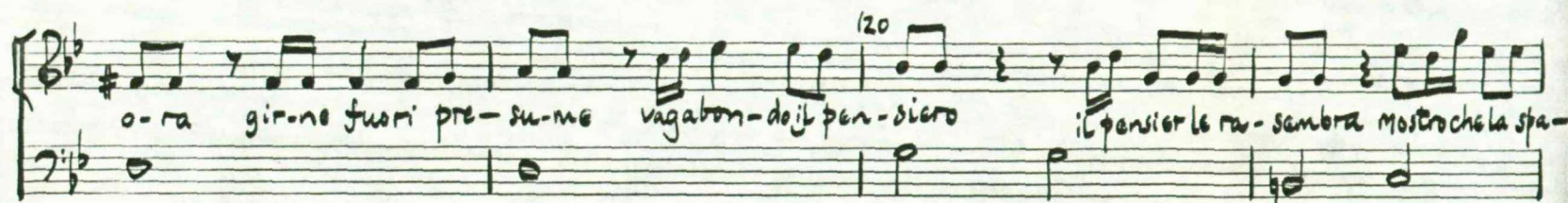
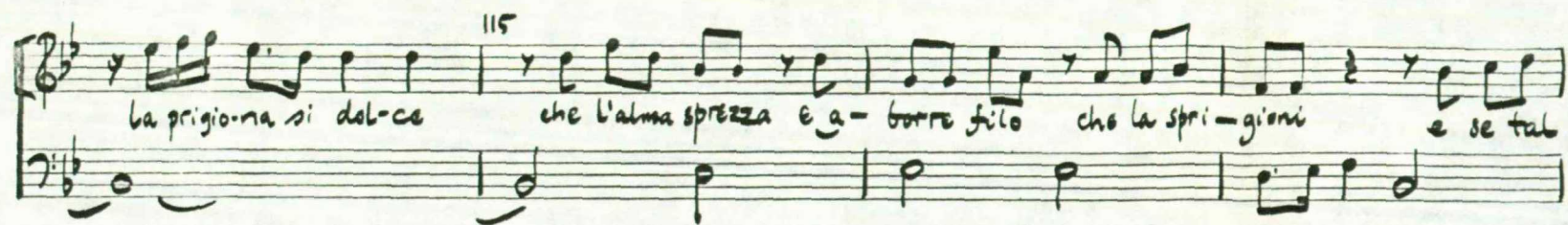
[#]

[Solo]

- te.
- te.
[Soprano II]
E nel mio labo-rinto

Botta vsns: 103/64: t-s: $\frac{3}{4}$, 6 crotcheti per bar.

Rev. vsn: 72: II: 1-3: d, 4b.



117: II: 2: no b.

118: I: 3: ♯.

128: 4-5: $\frac{3}{2}$, 3 minims per bar.

150/75

Vi - vi dum - que in - ca - te - na - to, in -

Vi - vi dum - que in ca - te - na -

155/80

- ca - te - na - to, o mio cor, si - no alla mor

- to, o mio cor, si - no alla mor

160/85

- te o mio cor si - no alla mor - te; e se al - ra il

- te, o mio cor si - no alla mor - te.

165/90

lac - cio for - te e - ter - nar - si non pot - rà

e se al - lora il lac - cio for - te e - ter -

152: I: 2-3:

75: III: 1: g.

90: III: 3:

75: III: 2-3: a, d.

79: III: 1-2: d, dotted semibreve.

87: II: 1: c.

e se al-lo-ra il lac-cio for-te e-ter-nar - nar - si non pot-rà. e se al-lo-ra il lac-cio

si non pot-rà, e-ter-nar - si non po-trà, per pie-for-te, e-ter-nar - si, e-ter-nar - si non pot-rà, per pie -

-tà per pie - tà de la mia do - glia, la man che mi - tà per pie - tà de la mia do - glia

le - gò quel - la mi scio - glia, quel - la, quel - la man che mi le - gò, quel - la mi scio - glia, quel - la, quel -

178: III: A, d, e (♩. ♩. ♩.).

93: II: 3: ♩ ♩

97: II: 2: ♩ ♩, d' and e'.

97: II: 5: e'.

185

- la mi scio - glia, la man cho mi le -

- la mi scio - glia, la man cho mi le - go, quel - la mi

[#] [#]

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are: "gò. en- la mi scio - glia, quel - la, quel - la mi scio - glia: scio - - - glia, quel - la, quel - la mi scio - glia." The score is written on three staves for the voices and one for the piano accompaniment. The lyrics are written below the vocal staves.

190: III: no pause.

Revised versionQuanto care al cor

RM. 23. k. 14.

Movement (i) : identical with original versionMovement (ii) :-

28 29 30

A - do - ra - ti, a - do - ra - ti miei tor - men -

A - do - ra - ti a - do - ra - ti miei tor - men -

[#]

31 32 33 34 35

ti si stringe

ti si stringe

36 37 38 39 40

- temi si stringe - te - mi ogn' or più

- temi si stringe - te - mi ogn' or più, si strin -

[illegible]

-tenti, che go - der ve - ri con - tenti non sa un cor che in voi non
ve - ri con - tenti che go - der ve - ri con - tenti non sa un

Handwritten musical score for the song "Non sa un cor che in voi non fu". The score is written on three staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The lyrics are written below the staves. The first staff has the lyrics "fu, no, no, no, no, non sa un cor che in voi non fu, che in voi non fu. che go-". The second staff has the lyrics "cor che in voi non fu non sa un cor che in voi che in voi non fu. che go-der". The third staff has no lyrics. The score is written in a cursive, handwritten style.

fu, no, no, no, no, non sa un cor che in voi non fu, che in voi non fu. che go-

cor che in voi non fu non sa un cor che in voi che in voi non fu. che go-der

Handwritten musical score for the song "Non sa un cor che in voi non fu" by G. Rossini. The score is written on three staves. The top staff is for the vocal line, the middle for the piano accompaniment, and the bottom for the basso continuo. The lyrics are written below the vocal line. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like "ff".

Lyrics: *-dor ve-ri con-tenti non sa un cor che in voi non fu*

Lyrics: *ve-ri con-tenti non sa un cor che in voi non fu, no, no, no, non sa un*

[#]

non sa un cor che in voi, che in voi non fu.
cor che in voi non fu, che in voi non fu.

[#]

For the remainder of the movement, see original version, bars 99-112.

Movement (iii): for opening, see original version, bars 149-172 (♩); then segue:

tr.
-trà. Per pie-tà, per pietà de la mia do - glia
-trà. Per pie-tà, per pietà de la mia do - glia, La

100

Allegro

[Allegro]

man che mi le - gò quella mi scio -
che mi le - gò quella mi scio - glia quella mi

105

110

Scio - glia, la man

glia quel-la mi scio

[b] [F#]

115

- glia, la man cho

- che mi le- gò quella mi scio

120

mi le- gò quella mi scio

- glia, quella mi scio

125

- glia, quella mi scio - glia, la man

- glia, quella mi scio - glia, la

[F#] [F#]

Handwritten musical score for the first system, measures 127-130. The music is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). The lyrics are: "che mi le- gò quella mi scio" (top staff), "man che mi le- gò quella mi" (middle staff), and "che mi le- gò quella mi" (bottom staff). The notation includes various note values, rests, and accidentals.

Handwritten musical score for the second system, measures 131-134. The music is written on three staves. The lyrics are: "scio" (bottom staff), "glia, quel-" (top staff), and "glia, quel-" (middle staff). The notation includes various note values, rests, and accidentals.

Handwritten musical score for the third system, measures 135-136. The music is written on three staves. The lyrics are: "- la mi scio" (top staff), "glia." (middle staff), and "- la mi scio" (bottom staff). The notation includes various note values, rests, and accidentals.

135

do - re, il mi - o do - lo -

gio va - tante

This system contains measures 135 through 140. The music is in 2/4 time with a key signature of two sharps (F# and C#). The vocal line features a melodic phrase starting on a half note 'do' (F#4), followed by eighth notes 're,' (G#4), 'il' (A4), 'mi' (B4), and a dotted half note 'o' (C#5), ending with a half note 'do' (F#4) and a half note 'lo' (G#4). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half-note bass line in the left hand.

- re, il mio do - lo -

il mio do - lo - re, il mi - o do - lo -

This system contains measures 141 through 146. The vocal line continues with a half note '- re,' (F#4), a half note 'il' (G#4), a half note 'mio' (A4), a half note 'do' (B4), a half note 'lo' (C#5), and a half note '-'. The piano accompaniment continues with the same eighth-note pattern in the right hand and dotted half-note bass line in the left hand.

Tu m'aspettasti

R.M. 23. k. 19.

Solo

[Soprano] *Tu m'aspet-ta-sti, tu m'aspet-ta-sti al ma-re per tra-*

[Continuo]

-dir-mi scherzan - do A-mor-ti- ran-no, A-mor-ti- ran-

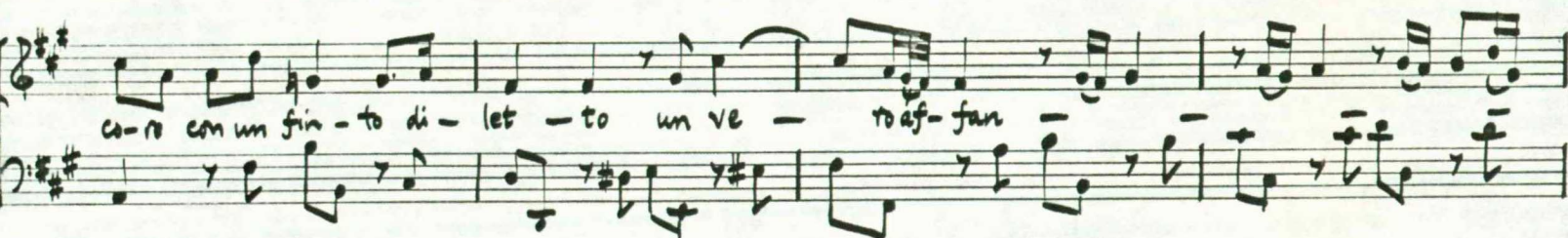
[#] [#]

-no, per tra-dir-mi scherzan - do A-mor-ti-

-ran-no, A-mor-ti- ran-no e tra quest'on - de a-

-ma-re e tra quest'on - de a-ma-re vuoi che pro-vi il mio

[#]



di lu - sin - ghie - riaf-fetti so - te - no - val'assal-to l'ar-

[6] [7]

-sal - to. Ma il cor ben- che di

smalto già ri-mi-ran tra- fitto L'Adri-a - ti- che sponde, e fassi a poco a poco

[#] [#]

un Ve-su-vio di fo - co in grem - to all' on -

[#]

- de in grem - to all' on - de

[#] [#] [#] [#]

49: t-5: $\frac{3}{4}$: 6 crotcheti per bar.

un ve-su-vio di fo - co in grem - bo all' on -

- de, in grem - bo all' on - de

[Solo]

[Tenor] O di - o qual nuo-vo in-gan - - no, quai

[Continuo]

tar - ba-ri cos-tu-mi rendon confusi i vostri regni, o Numi. Ah,

che fatto ti-renno con im-propri decreti e con mia po-na e-terna; su l'impe -

[#]

58: I: 10: no #.

66: I: 10: no #.

75

ro di Te-ti A-mor

[♯] [♯5]

80

go-ver-na, su l'impe-ro di Te-ti, su l'im-

[♯]

85

-pe-ro di Te-ti A-mor

[♯]

90

go-ver-na, A-mor

[♯]

95

go-ver-na.

[♯]

95

Con-du-co-te-mi ver-so il por-to o noc-chie-ri del ma-re d'a-mo-re, del

100

ma-re d'a-mo-re Con-du-co-te-mi ver-so il

Con-du-co-te-mi ver-so il por-to con-du-

[#] [#] [#]

por-to o noc-chie-ri del ma-re d'a-mo-re, noc-chie-ri del ma-re

-ce-te-mi ver-so il por-to o noc-chie-ri del ma-re d'a-mo-re, noc-chie-ri del

105

d'a-mo-re, Con-du-co-te-mi ver-so il por-to o noc-chie-ri del ma-re d'a-

mar d'a-mor Con-du-co-te-mi ver-so il por-to o noc-chie-ri del

119

mo-re, noc-chie-ri del ma-re d'a-mo-re, o noc-chie-ri del ma-re d'a-mo-re, del
ma-re d'a-mo-re, del ma-re d'a-mo-re, o noc-chie-ri del ma-re d'a-

Handwritten musical score for a song. The score is written on three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The melody is written on the top staff, and the lyrics are written below the middle staff. The lyrics are: "ma-re, del ma-re d'a-mo-re, del ma-re d'a-mo-re, del ma-re d'a-mo-re". The score includes various musical notations such as notes, rests, and bar lines. There is a handwritten "15" above the first measure of the top staff. The score is written in ink on aged paper.

Handwritten musical score for the song "L'Espresso" by Giuseppe Verdi. The score is for voice and piano. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: "mo - re. Che per far - mi res - tar ab - sor - to". The score includes a piano introduction with a key signature change from D major to B minor (three sharps) at measure 120. The vocal line is in the soprano part, and the piano accompaniment is in the piano part.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major (two sharps), and consists of three staves. The first staff is for the vocal line, the second for the piano accompaniment, and the third for the basso continuo. The lyrics "e nau-fra" are written under the second staff. The score includes various musical notations such as notes, rests, and accidentals.

125

e nau - fra

- gio bas - tan - te il mio

gio bas - tante, e nau -

do - lo - re il mi o do - lo

[#]

130

- fra gio, nau - fra

- re, e nau - fra -

- gio bas - tante il mio

- gio e nau - fra

135

re, il mi - o do-lo -
gio las - tante

This system contains measures 135 through 138. The music is in G major (one sharp) and 2/4 time. The vocal line (treble clef) features a melodic line with lyrics. The piano accompaniment (treble and bass clefs) includes a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

- re, il mio do - lo - re,
il mio do - lo - re, il mi o do-lo -

This system contains measures 139 through 142. The musical notation continues from the previous system, maintaining the same key and time signature. The vocal line concludes with a final note and a fermata. The piano accompaniment provides harmonic support throughout.

La fortuna su la ruota

R.M. 23. k. 13.

[Soprano] *La for-tu-na su la ruo-ta in-cos-tan-te ogn'*

[Bass] *La for-tu-na su la ruo-ta in-cos-tan-te ogn'*

[Continuo] *La for-tu-na su la ruo-ta in-cos-tan-te ogn'*

hor si fa, in-cos-tan-te ogn' hor si fa.

La for-tu-na su

La for-tu-na su la ruo-ta in-cos-tan-te ogn'

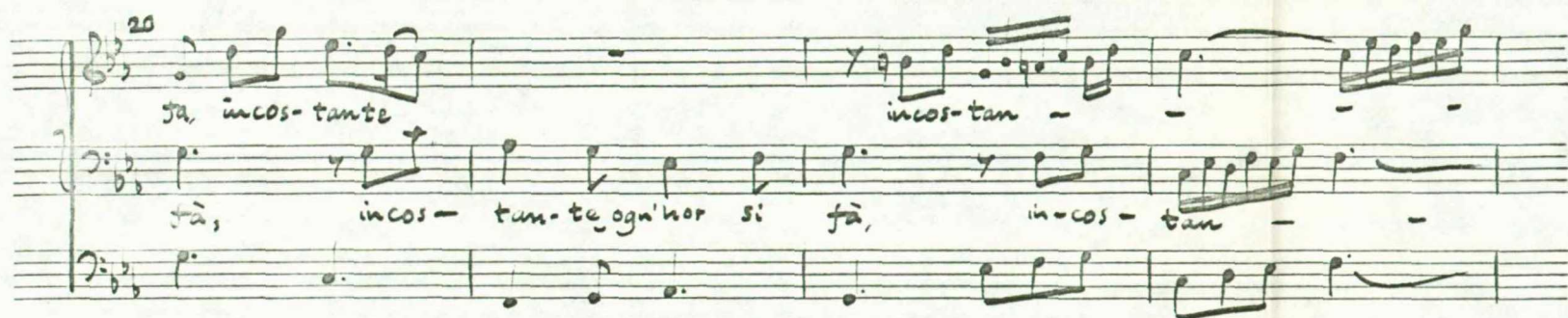
la ruo-ta in-cos-tan-te ogn' hor si fa

hor si fa in-cos-tan-te, in-cos-

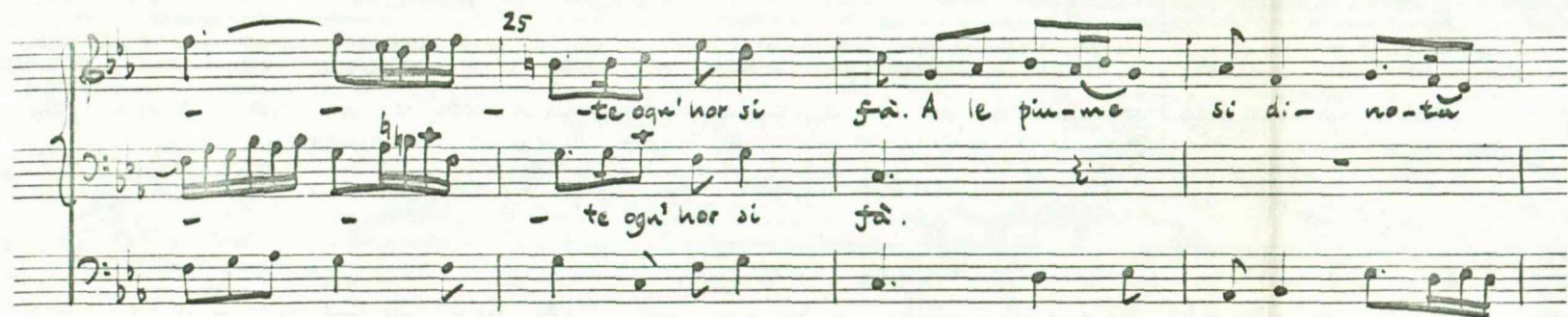
in-cos-tan-te ogn' hor si fa, in-cos-tan-te



Handwritten musical score system 1. It consists of three staves. The top staff is a vocal line with lyrics: "tante ogn'hor si fà, incos-tan - te ogn'hor si". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat).



Handwritten musical score system 2. It consists of three staves. The top staff is a vocal line with lyrics: "fà, incos-tante incos-tan -". The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has two flats.



Handwritten musical score system 3. It consists of three staves. The top staff is a vocal line with lyrics: "te ogn'hor si fà. A le piu-me si di- no-ta". The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has two flats.



Handwritten musical score system 4. It consists of three staves. The top staff is a vocal line with lyrics: "che fermez - za A - mornen hà. A le". The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has two flats.

26: 2: 3: no b.

29: II: 4: no b.

piu-me si di - no-ta a le piu-me si di -
 - za A - mor non hâ, che fermez -

- no-ta che fermez - - za A - mor non
 - za A - - mor non hâ. A le piu-me si di - no-ta

40
 hâ, che fermez
 che fermez

45
 - za A - mor non hâ, che fermez za A - mor non hâ.
 - za A - mor non hâ, che fermez za A - mor non hâ.

[FINE]

50

E pur, sempre pe- nan -

E pur, sempre penan -

[FINE]

55

te, hò fer - ma la for-tu -

te

60

na e amor cos-tan - te, hò fer -

hò fer - ma la for-tu - na e a - mor

ma la for-tu - na, e amor costan - te, e a -

cos-tan - te, hò fer - ma la for-tu - na

65

-mor, e-a-mor cos-tan-te.

e-a-mor cos-tan-te.

70

1. Già mai sta-bi-le la sor-ta, le sue tempre ogn'hor can -

2. Hor pie - to-se et hor se - ve-ro già Ca - pi-do ad ogni

75

-giò Ma cos-tan-te a dar-mi mor-tè cru-del-men-te

cor, Quando mi-te e quan-do fie-ro, hor diè gio-ia, hor

78

sos-ti-nò. Lasso, chi-me, sol per me, la sua ro-ta mai gi-rò.

diè do-lor. Lasso, chi-me, sol per me, mai non hebbe che ri-gor.

72: I: 3: no b.

72: I: 3: no trill in v.2.

78: I: 1: no trill in v.2.

O in-audi-ta, O in-an-dita fe-ri-tà, di mie stel-le in-e-so-ra -

- bi-li, di mie stelle in-e-so-ra - bi-li, se per

me voi siete sta - bi-li in-cos-tanti De-i-tà,

in-cos-tanti De-i-tà, se per me voi siete sta - bi-li in-cos-

-tanti De-i-tà, in-cos-tanti De-i-tà; Il mio fato dispe-rato dun-que

mai si cangerà dunque mai si cange-rà. Il mio

fatto di-spi-ra-to dunque mai si cange-rà,

dunque mai si cange-rà, si cange-rà.

D. C. 'La fortuna su la ruota'

No, no, no, non voglio se devo amare

RM. 23. k. 13.

Handwritten musical score for three voices: Alto, Tenor, and Contralto. The music is in 2/4 time, key of C major, and 8-measure phrases. The lyrics are: "No, no, no, non voglio se de-vo a-".

Handwritten musical score for three voices. The music is in 2/4 time, key of C major, and 8-measure phrases. The lyrics are: "ma-re ne bel-la che fa mo-ri-re, che fa mo-ri-re, che fa, ne bel-la che fa mo-ri-".

Handwritten musical score for three voices. The music is in 2/4 time, key of C major, and 8-measure phrases. The lyrics are: "brutta che fa fug-gi-re, che fa, fug-gi-re, che fa, ne brutta che fa fug-gi-re.".

Handwritten musical score for three voices. The music is in 2/4 time, key of C major, and 8-measure phrases. The lyrics are: "re, ne brutta che fa fug-gi-re b ne brutta che fa fug-gi-re che fa fug-bella che fa mo-ri-re, ne bella che fa mo-ri-re, No, no, no,".

20
 -gi-re, che fà fug - gi-re, ne brutta che fà fug-gi - re. No, no, no,
 no, no, no, ne bella che fà mo-ri-re, che fà mo-

25
 no, no, no, non voglio se de-vo a-ma-re ne
 -ri-re, che fà mo-ri-re, ne bel-la che fà mo-ri - re. Non voglio se de-vo a-

30
 bel-la che fà mo-ri-re, ne brutta che fà fug-gi-re, ne bella che fà mo-ri-re
 -ma-re ne bella che fà mo-ri-re, che fà mo-ri-re ne

35
 ne brutta che fà fuggi - re. che fà fug-gi - re.
 brutta che fà fug-gi-re, che fà fuggi - re, ne brutta che fà fuggi - re.

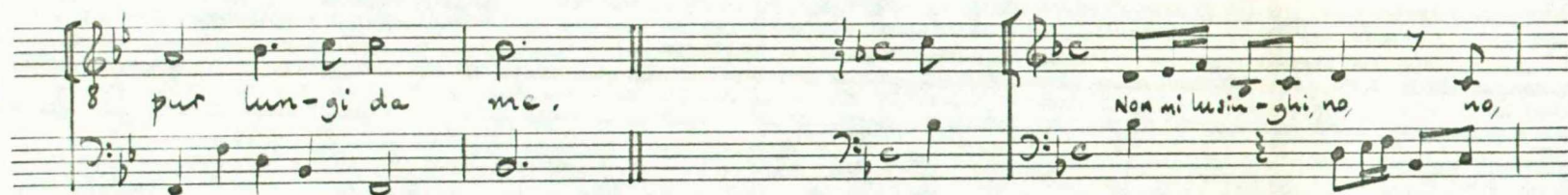
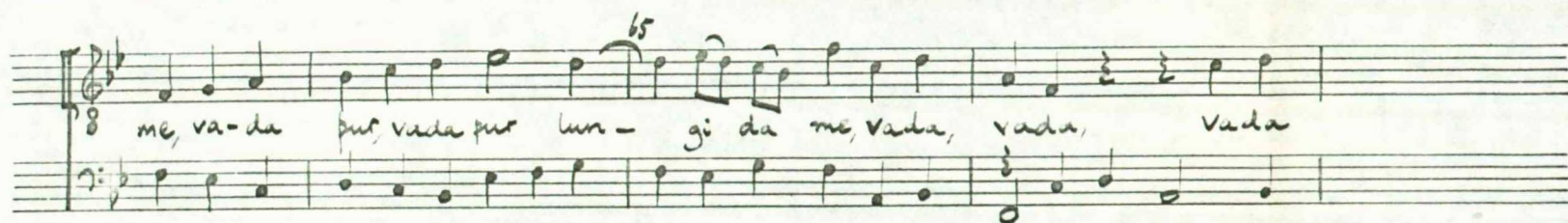
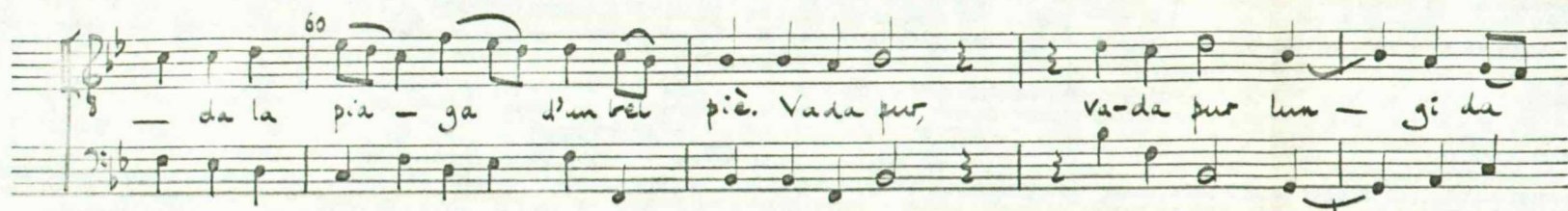
Va-da pur, va-da pur lun-gi da me, la-bro in cui

veg-gio quel fio-re, che già tolse il suo co-re da la

pia-ga d'un bel piè, da la pia-ga d'un bel piè;

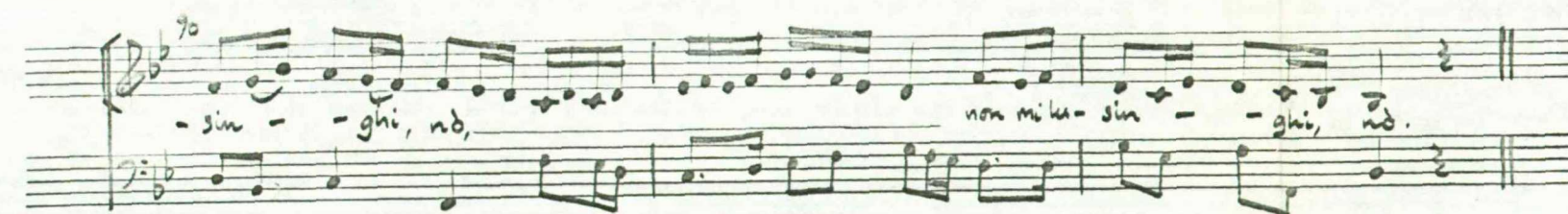
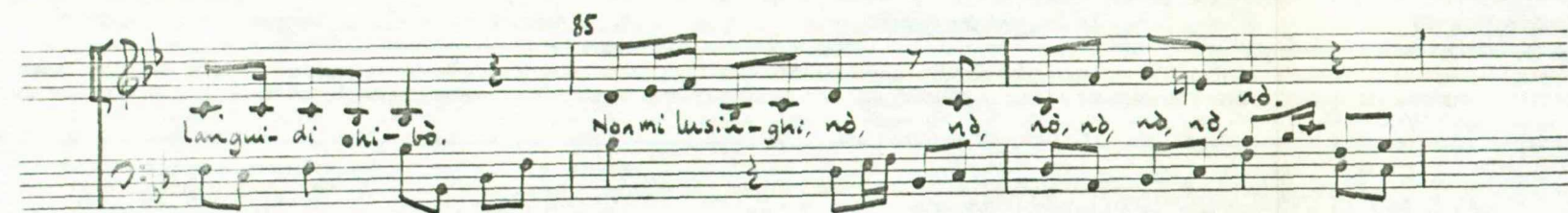
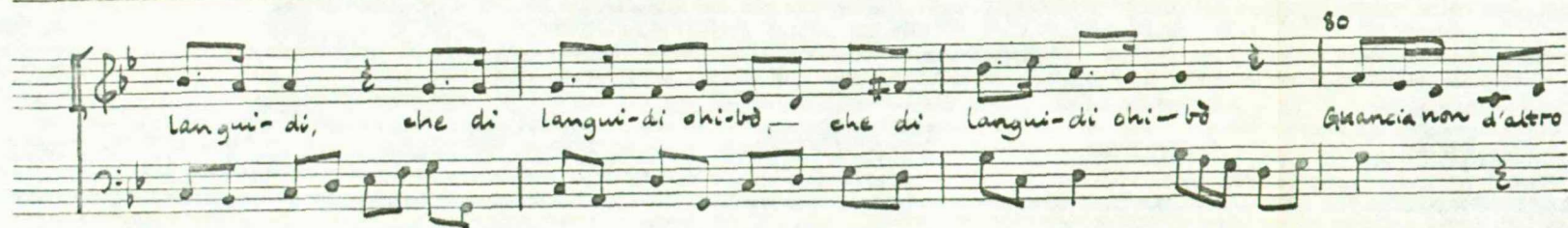
la-bro in cui veg-gio quel fio-re, che già tolse il suo co-lo-re

da la pia-ga d'un bel piè,



69: I: 2: no b.
69: II: 4: no b.

76: I: 3: no b.



79: II: 6: no b.

81: I: 3 and 5: no b.

85: I: 2: no b.

85: II: 4: no b.

95

Mi pen-to, mi pento d'a-mo-re nel co-re non vò più tor-men-

Mi pento, mi pento d'a-more nel co-re non vò più tor-

100

-to, non vò più tor-men - to. Mi pen-to, mi pento

-men - ti, non vò più tormen - ti. Mi pento, mi pento d'a-mo-re nel

d'a-more nel co-re non vò più tor-men - ti non vò più tor-men -

co-re non vò più tor-men - ti, non vò più tor-men -

105

-ti. Mi pento, mi pento. E cangia tal gra - - ma tal

-ti. Mi pento, mi pento. E cangia tal gra - - ma, e cangia tal brama, tal

110

bra - ma. Brutta o bella che sia, bas - ta che s'a - ma, bas -

115

Brutta o bella che sia, bas - ta che s'a - ma. Brutta o bella che sia

120

s'a - ma, bas - ta che s'a - ma. Brutta o bella che sia Brutta o

bas - ta che s'a - ma, bas - ta che s'a - ma. Brutta o bella che sia, bas - ta che s'a - ma, bas - ta che s'a - ma. Brutta o

125

Brutta o bella che sia, bas - ta che s'a - ma, bas - ta che

bella che sia, bas - ta che s'a - ma, bas - ta che

130

s'a-ma, bas - ta che s'a - ma.

s'a-ma, bas - ta che s'a - ma.

A

Dir che giovi

RM. 23. k. 16.

[Soprano] *Dir che giovi al dio d'amo-re lon-ta-*

[Bass]

[Continuo]

-nan -za è va-ni-

Dir che gio-vi al dio d'a-mo-re lon-ta-

-tà, lon-ta-nanza, lon-ta-nanza lon-ta-nan

-nan

-za è va-ni-tà, lon-ta-nan

-za è va-ni-tà. lon-ta-nanza, lon-ta-

6: 2: 5-6 : quaver, semiquaver.

Handwritten musical score for the first system, measures 15-22. The music is in G major (one sharp) and 4/4 time. The lyrics are: -nanza, lon-ta-nan - za è va-ni-
-nanza, lon-ta-nan - za è va-ni-

Handwritten musical score for the second system, measures 23-30. The music is in G major (one sharp) and 4/4 time. The lyrics are: -tà. Dir che gio-vi al dio d'a - mo - re lon-ta - nanza, lon-ta-
-tà. Dir che giovi al dio d'a - mo - re lon-ta - nan -

Handwritten musical score for the third system, measures 31-38. The music is in G major (one sharp) and 4/4 time. The lyrics are: -nan - za è
-nan - za è

[FINE]

Handwritten musical score for the fourth system, measures 39-46. The music is in G major (one sharp) and 4/4 time. The lyrics are: va - ni - tà, è
va - ni - tà, è
va - ni - tà, è
va - ni - tà, è
va - ni - tà, è
va - ni - tà, è

[FINE]

30

Chi ben a-ma sem - pre, sempre pe -

Chi ben ama sem-pre, sempre

35

- na, sempre pe - na, sem - pre pe - na, sempre pe - na, Vero amo-re è

pe - na, sempre pe - na, sem - pre pena, sempre pe - na.

gran cate - na è gran cate - na.

Chè mai lascia in liber - tà che mai la - scia in liber - tà. Vero a-

40

Chè mai lascia in li - bertà che mai la - scia in liber -

- more è gran cate - na e gran cate -

45

-tà. che mai lascia in li-ber-tà, in li-ber-tà che mai
-na. Che mai lascia in li-ber-tà, in li-ber-tà,

lascia, che mai la-scia in li-ber-tà. Dir che giovi al *Dal Segno* ♩
che mai la-scia in li-ber-tà. *al Fine*

Che val, in-vi-da sor-te, per-che de la ca-gion del suo do-lo-re

resto di-vi-so il co-re? Dami sott'al-tro cielo de l'a-mata magion

55

di-verso lo-co, anco lungi dal foco ar-do, pi-rausta a-mante

e da un ci-glio dis-tante, se ben l'arco non veggio, i stra -

-li sen - to; che con barba-ro in-cen-mento mi raddoppian, mi rad-doppian le fe-

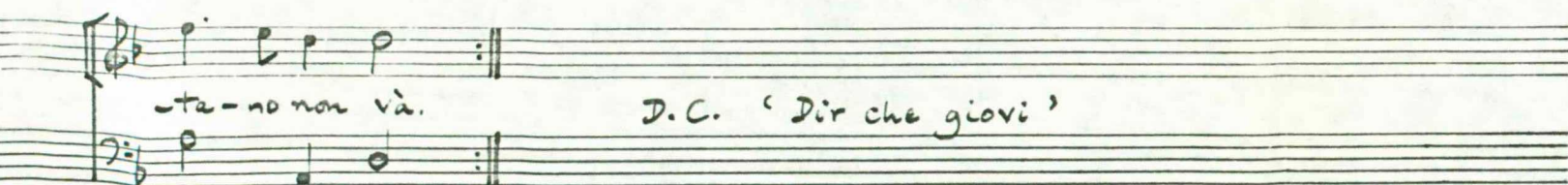
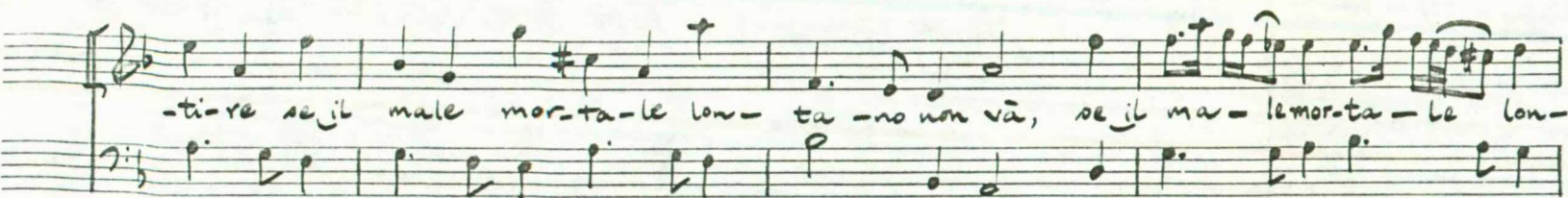
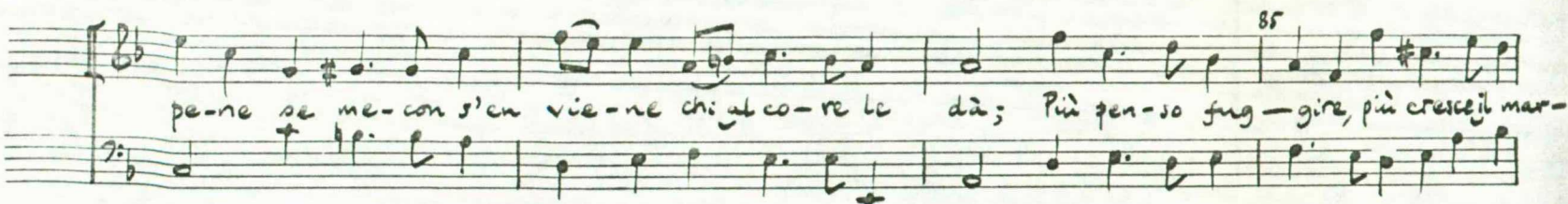
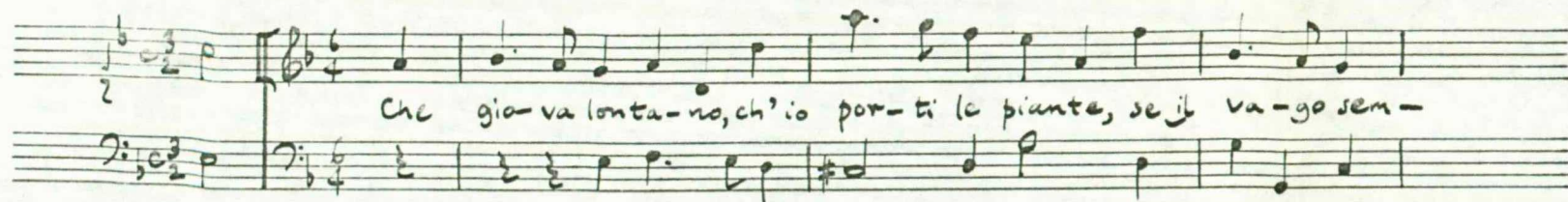
-ri-te già scol-pi-te nel mio sen, nel mio sen da una bel-tà

nel mio sen da u-na bel-tà; mi raddoppian, mi rad-doppian le fe-ri-te già scol-pi-te nel mio

sen, nel mio sen da una bel-tà nel mio

sen da u-na bel-tà. D.C. 'Dir che giovi'

Sara-bandia



Crudo Amor

RM. 23. k. 19

[Soprano] Cru-do A-mor, mo-rir mi sento, ma d'un

[Alto]

[Continuo]

len - to, as - pro martir

Cru-do A-mor, mo-rir mi sento,

ma d'un len - to, as - Cru-do A-mor

Cru-do A-mor, mo-rir mi sento, ma d'un len -

pro martir. Cru-do A-mor, mo-rir mi sento, ma d'un len -

- to, as - pro mar-tir

- to, as - pro mar-tir, ma d'un

20

ma d'un len - to as - pro mar -

len - to, as - pro mar -

35

- ti, O tu fre - - nail mio tormen -

50

- to, o tu spro - - na, o tu spro-nail mio mo-rir

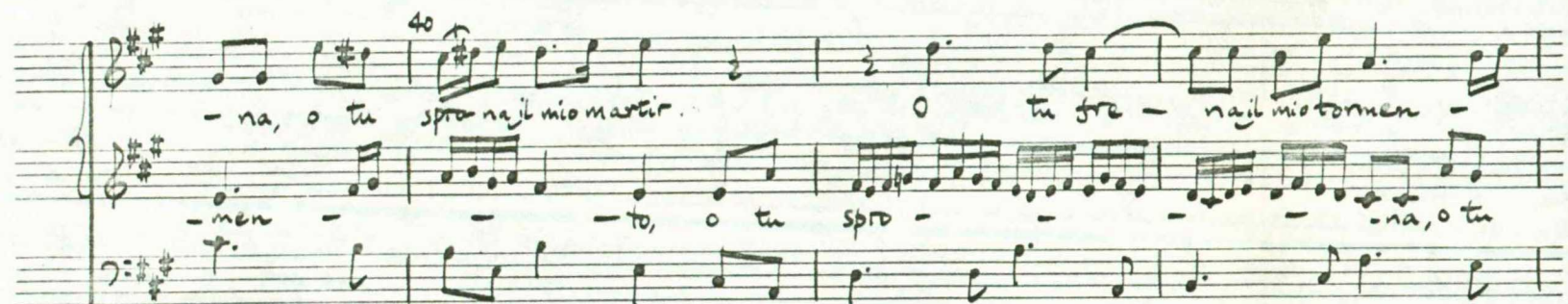
O tu fre - - nail mio tormen - to, o tu



Handwritten musical score system 1. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "o tu fre - nail mio tormen - to, o tu spro - na, o tu spro - nail mio martir, o tu spro -". A measure number "35" is written above the vocal staff.



Handwritten musical score system 2. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "- na, o tu spro - nail mio martir, o tu spro - na, o tu spro - nail mio mar - tir. O tu fre - nail mio tor -".



Handwritten musical score system 3. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "- na, o tu spro - nail mio martir. O tu fre - nail mio tormen - men - to, o tu spro - na, o tu". A measure number "40" is written above the vocal staff.



Handwritten musical score system 4. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "- to, o tu spro - na, o tu spro - nail mio mar - tir. spro - na, o tu spro - na, o tu spro - nail mio mar - tir. spro - na, o tu spro - nail mio mar - tir." A measure number "45" is written above the vocal staff.

Come nel mar d'a-mo-re di con-tinua pro-cel

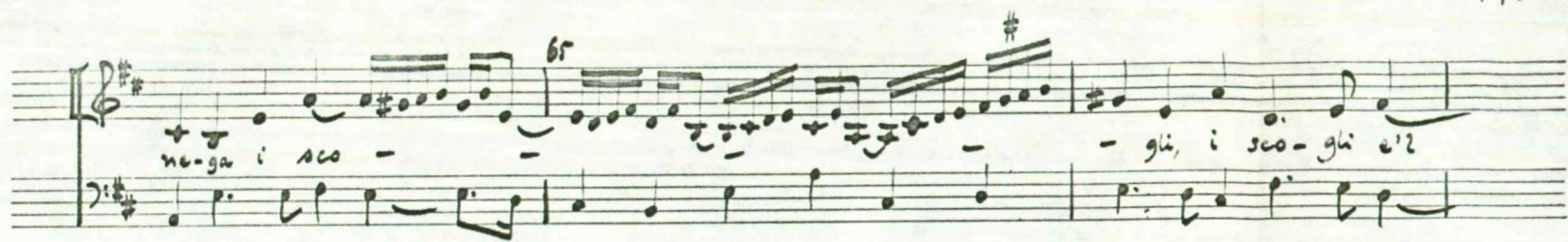
- le i-ra-fa-tale a la sdrusi-ta na-ve del mio mi-se-ro core

mai non per-mette-rà to-c-car le spon-de; ne mai, per mag-gior male,

sper-ar po-trò che l'as-sor-bis-can l'on-de. Ah che de la mi-stella

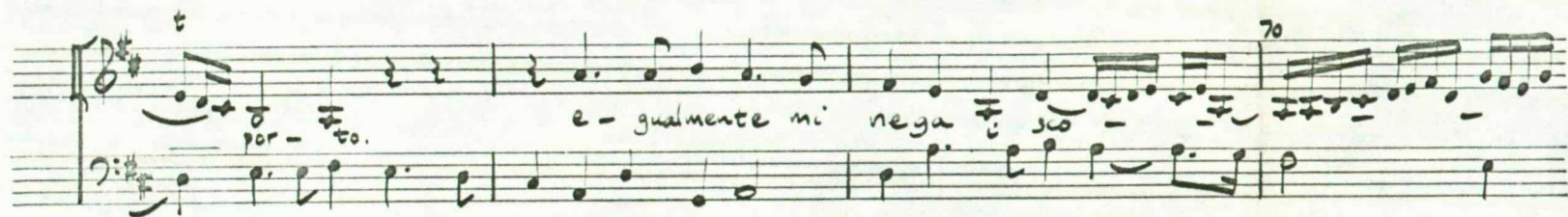
l'im-pla-ca-bil ri-go-re, per tor-ni ogni con-forto, e-gual-mente mi

63: t-s: $\frac{3}{2}$ barred as six minims to the bar.



ne-ga i sco - gli, i sco-gli e'z

65

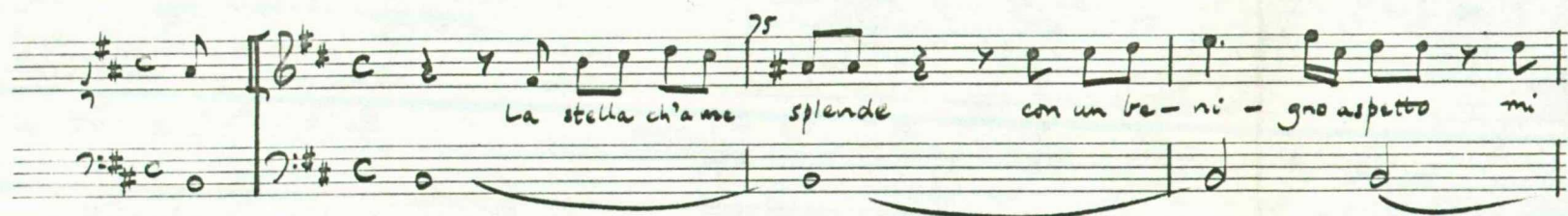


por-to. e - gualmente mi nega i sco

70



- gli, i scogli e'z por-to.



La stella ch'a me splende con un be-ni-gno aspetto mi

75



gui-da qual come - ta a preci - pi-zi. La

80
 spe-me che m'inganna conso-lar mi pro-mette, e più, e più m'affan -

85
 na. Ah! che pur troppo è vero che spe-rato con-tento

90
 de le nos-tre mi-se-ri-e è l'ali-mento.

A-mor, se mai pietade tu puoi sentir d'un core, che sperando,

95
 e pe-nando o mai si sface, to -

97: t-s: $\frac{3}{2}$ barred in six.

100
- gli-mi la spe-me, o dammi pace, o dam - mi pa - ce. o

105
to - gli-mi la spe-me, o dammi pa-ce, o

t
dam - mi pa -

110
- ce, o dam - mi pa - ce.

115
E la spe-me un fal-so be - ne
E la spe-me un

che lu - sin - ga un ve - ro affan -
 fal - so be - ne, che lu - sin - ga un ve - ro af - fan -

120
 - no. E la speme un fal - so be - ne
 - no. E la speme un fal - so be - ne

125
 che lu - sin - ga un ve - ro af - fan - no. Sol per
 che lu - sin - ga un ve - ro affan - no.

130
 lei con dol - ce in - gan - no di Cu - pi - do, mi - me in fi - do sono e - ter -
 Sol per lei con dol - ce in - gan - no di Cu -

ne le ca - tene, so-no eter-ne le ca - te -
 -pi-do, nume in fi-do so-no e - ter - ne le cate -

ne
 - ne. Sola per lei con dolce in -

140
 Sola per lei con dolce in- ganno di Cu-pi-do, nume in
 - ganno di Cu-pi-do, nume in fi-do, so-no e - ter - ne le

- fi-do, so-no eter - ne le ca - te -
 ca - te - ne, so-no eter-ne le cate -

145

ne. Co-sì seguendo

ne. Co-sì seguen-do

150

le falla-ci i - de - e di spe - me lusinghiera,

le falla-ci i - de - e di spe me lusinghiera, Mai non go - - de quel

155

Mai non go - - de quel cor che sem - -

cor che sem - - pre spe - ra. Mai non

160

- pre spe - ra. Mai non go - - de quel cor

go - - de quel cor che sem - - pre spe - ra. Mai

152: t-s: $\frac{3}{2}$ barred in six.

Handwritten musical score for the first system, measures 163-165. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Mai non go - de quel cor". The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Mai non go - de quel cor

Handwritten musical score for the second system, measures 166-170. The music is in G major (one sharp) and 4/4 time. The lyrics are: "che sem - pre spe - ra, che sem - pre". The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

che sem - pre spe - ra, che sem - pre

Handwritten musical score for the third system, measures 171-175. The music is in G major (one sharp) and 4/4 time. The lyrics are: "pre, che sem - pre spe - ra." The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

pre, che sem - pre spe - ra.

Che volete

University of Michigan

Stellfeld MS 33 B 44

Handwritten musical score for the first system, featuring Soprano, Alto, and Continuo parts. The key signature is B-flat major (two flats), and the time signature is 3/4. The Soprano part begins with a fermata and the lyrics "che vo-le-te, o cru-de pe-ne,". The Alto and Continuo parts provide harmonic support.

Handwritten musical score for the second system. The Soprano part continues with the lyrics "dal mio sen che lan-gue, che lan-gue e mo-". The Alto and Continuo parts continue the harmonic accompaniment. The system concludes with the Soprano part starting a new phrase, "Che vo-".

Handwritten musical score for the third system. The Soprano part continues with the lyrics "re." and then "le-te, o crude pe-ne,". The Alto and Continuo parts continue the harmonic accompaniment. The system concludes with the Soprano part starting a new phrase, "dal mio sen che lan-gue, che".

Handwritten musical score for the fourth system. The Soprano part continues with the lyrics "Che vo-le-te, o cru-de pe-ne,". The Alto and Continuo parts continue the harmonic accompaniment. The system concludes with the Soprano part starting a new phrase, "lan-gue, e mo".

25 30

dal mio sen, dal mio sen che lan - gue, che lan -

re, dal mio sen che lan - gue, che lan - gue, che

35

- gue e mo -

lan - gue e mo - re, che lan -

40

- re, dal mio sen che lan - gue, che

- gue e mo - re, dal mio sen che lan -

45

lan - gue, che lan - gue e mo - re, che

- gue, che lan - gue e mo -

50
lan - - - gue, e mo - re.

55

60
Se cer - ca - te for - se il co - re

Se cer - ca - te for - se il co - re an - da - te da co -

65
an - da - te da co - lei che

70
- lei che se - co il tie - ne, che se - co il tie - ne, an -

75
se - co il tie - ne, che se - co il tie - ne, che

- da - te da co - lei che se - co il

80

se-co il tie-ne, che se - - co il tie - ne. Se cer-ca - te

tie-ne, che se - - co il tie - ne.

85

for-se il co-re an-da-te da co-

Se cer-ca - te for-se il co-re

90

-lei, che se-co il tie-ne, che se - - co il tie -

an-da-te da co-lei

95

-ne, che se-co il tie-ne, che se - - co il tie -

che se-co il tie-ne, che se - - co il tie -

100 tr

piano

105

-ne, che se-co il tie-ne, che se-co il tie-ne.

-ne. Che se-co, se-co il tie-ne.

Seconda Parte

110

Or se il cor non è più mio, dio d'a-more a chi'l ra-pi-o volgi i dar -

tr

di e'l tuo ri-go

Or se il cor non è più

115

-re.

mi-o, dio d'a-more a chi'l ra-pi-o volgi i dar -

108: I : 2-4:

III: III: 3:

Or se il cor non è più mi-o, dio d'a-
di e'l tuo ri-go - re.

-more a chi'l ra-pi-o volgi i dar
dio d'a-more a chi'l ra-pi-o volgi i dar

- di e'l tuo ri-go - re, e'l tuo ri-go - re; dio d'a-more a
- di e'l tuo ri-go - re, e'l tuo ri-go - re; dio d'a - more a chi'l ra-

chi'l ra-pi-o volgi i dar - di e'l tuo ri-
- pi-o volgi i dar - di

130

-go - - re, e'l tuo ri-go - re. Co-me poss' i-o,

e'l tuo ri-go - - re, e'l tuo ri-go - re.

135

co-me poss' io pe-nar se non hò co-

Co-me poss' i-o, Co-me poss' io pe-nar

145

-re, se non hò co-re. Co-me poss' i-o, co-me poss'

se non hò co-re, se non hò

150

io pe-nar se non hò co-

co - - re, se non hò co-re. se

155

- re, se non hò co - re, se non hò co - re.

160

non hò co - re, se non hò co - re; Se

165

Co - me poss' io penar se non hò

non hò co - re Co - me poss' i - o, Come poss'

170

co - re, se non hò co - re. Se

io pe-nar se non hò co -

180

non hò co - re, se non hò co - re?

- re, se non hò co - re?